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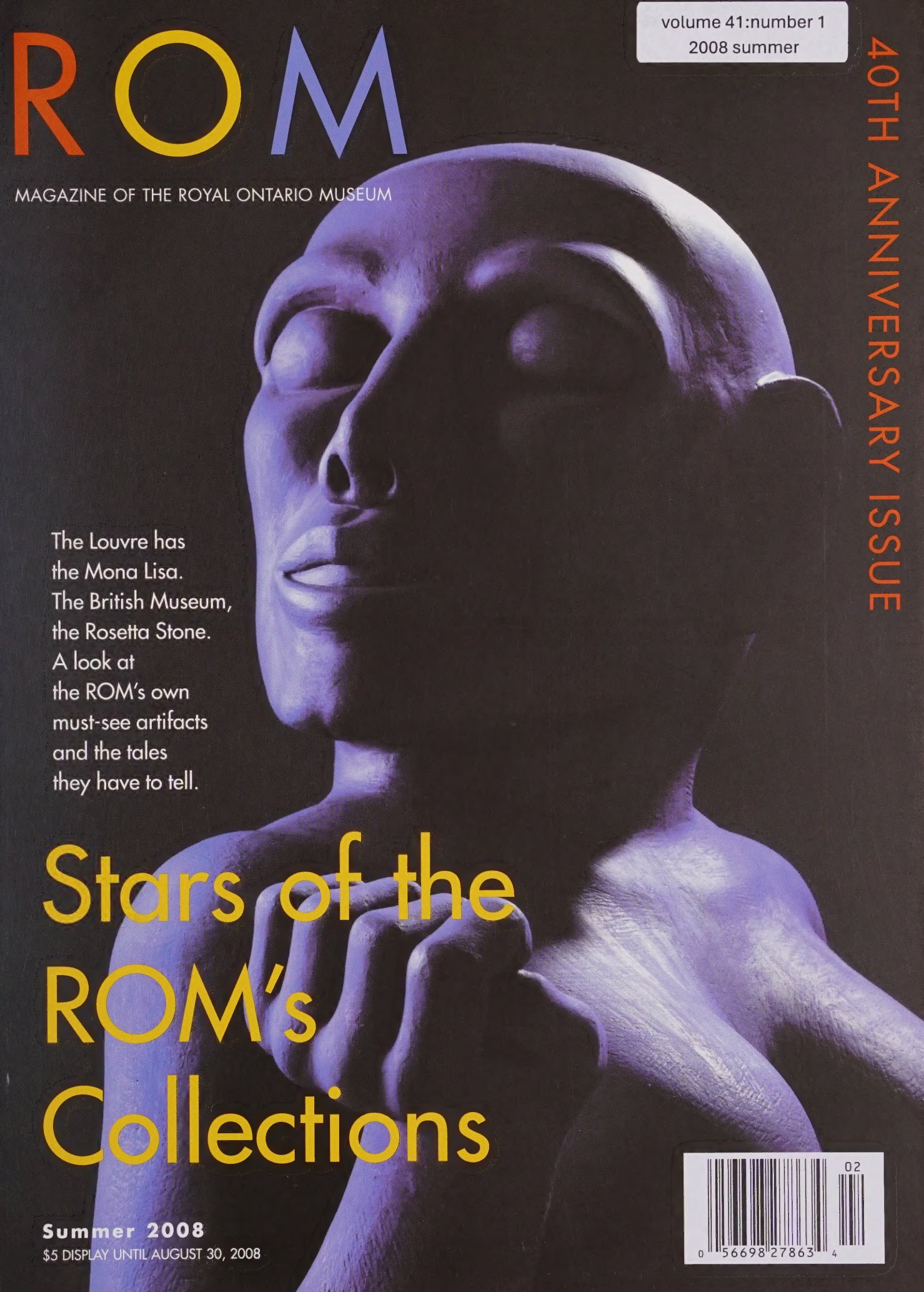
ROM

MAGAZINE OF THE ROYAL ONTARIO MUSEUM

40TH ANNIVERSARY ISSUE



The Louvre has the Mona Lisa. The British Museum, the Rosetta Stone. A look at the ROM's own must-see artifacts and the tales they have to tell.

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40 years of ROM magazine 1968 to 2008

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BRIAN BOYLE, ROM / 925.13.68A-B

BRIAN BOYLE, ROM

On the Cover

Untitled "Blue Lady" sculpture by Indian artist Navjot Altaf

2007.31.1

THIS PURCHASE WAS MADE POSSIBLE WITH THE GENEROUS SUPPORT OF THE SOUTH ASIA RESEARCH AND ACQUISITIONS FUND AND TALWAR GALLERY, NEW YORK CITY.

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ROM

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CHERYL HANSON, ROM

JEFF SPEED

Before joining the Museum in 2005, **Tessa Derksen** enjoyed a career in publishing as a magazine editor, ghost writer for a business book, and managing editor of a community newspaper.

She works as development associate for the president of the ROM Governors and in the Content Communications Department.

As Tessa was interviewing curators for her story on the ROM's iconic objects ("Star-Status Artifacts"), she was struck by the vastness of their knowledge and enthusiasm for sharing this expertise. A staff member's comment perfectly encapsulated her experience: "What people may not realize is that the curators often have a breadth of knowledge that extends well beyond their assigned curatorial area." Tessa concluded that the ROM's curators are one of the Museum's richest resources.

Beginning in 1967 when she joined the ROM, **Lisa Golombek** has built the Islamic collection and initiated research programs that resulted in numerous articles and four books. Retired in 2005, she continues at the ROM as curator emeritus. Asked what she has been doing in her retirement, Lisa says: "Many things were unfinished, such as the new Wirth Gallery of the Middle East in the Michael Lee-Chin Crystal, and a major publication on the ROM's collection of later Persian pottery. I felt committed to seeing the new gallery completed, and now that it is, I am dedicating much of my time to writing the new book, which will include a catalogue of 70 ROM objects. Of course, I also have some new interests—seven grandchildren and learning the piano."

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CORRECTION NOTES

In the last issue of *ROM* magazine, in an article about the new Patricia Harris Gallery of Textiles & Costume, we wrongly named Mrs. Harris's husband as Jim. In fact, his name is Bill Harris, and it was he who kindly donated the funds to name the gallery in honour of his wife. We apologize for any inconvenience caused by this error.

On the same page, the "From the Curator's Perspective" article was written by Anu Liivandi, assistant curator, Textiles & Costume.

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THE POWER OF THE STORY

Museums come in different species. The classic museum is defined by special objects—art, artifacts, or specimens. In 2006, the Vatican Museum celebrated its 500th anniversary. It dates back to the acquisition of a lost sculpture—the Laocoön group—in 1506 by Pope Julius II.

In Western culture, this kind of museum has been the paradigm for the great cultural institutions of every nation—cabinets not of curiosities but of treasures and defining things.

Classic museums are something like three-dimensional libraries, housing objects that document human achievement or natural wonders. Indeed, most significant museums also contain traditional libraries that preserve the research done on these objects and their contexts. The classic museum is an extension of the academic world, open in part to a broader public through its permanent galleries. Intrinsic pleasure, research, and education define the core purposes of the classic museum.

More recently, we see the development of other purposes for museums. The most dramatic example might be the Holocaust Museum in Washington, DC, or Yad Vashem in Jerusalem. These museums are not defined by the objects they hold, but rather by the story they are intent on telling. Whatever objects exist within are there to illustrate and amplify the story.

These narrative museums form an important part of the modern world, and range in subject from historic events to the histories of cities, corporations, technologies, and even media (the new Newseum in Washington, DC). They rely for their success on crafty narrative skills that opportunistically make use of objects, reconstructions, films, holographs, and participatory media.

The narrative museum has the advantage of a discrete tale to tell, and often does so very well indeed. In Canada, the Canadian War Museum in Ottawa is an example of this species, and the emerging Museum of Human Rights in Winnipeg will be another.

Classic museums generally enter this territory through temporary exhibitions. They choose one aspect of their collections or mandate, and pull out the narrative on that aspect.

In a world where narrative is the most powerful form of communication, classic museums need to become much better at special exhibitions that make arguments about the subjects of their collections, that illuminate connections, that pull out hidden stories and meanings. The permanent galleries serve as a kind of repository—the library—for much more focused and controversial exhibitions and programs, smart points of view offered in hopes of being further illuminated through debate.

This is where the great classical museums keep themselves intellectually and socially alive, beyond the profound purpose of preserving virtue for its own sake. And this is where the future can engage with the past, perhaps as nowhere else.

William Thorsell is director and CEO of the Royal Ontario Museum.

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LETTER TO THE EDITOR

INVASIVE CONTROVERSY

As a biologist, I was initially excited about the *Specious Claims?* article in the Spring 2008 issue of *ROM* magazine, but was subsequently disappointed upon reading it. Unfortunately, I found the author's arguments to be flawed. These flaws ranged from the pedantic to the biased to the misleading.

In the article, the terms "non-native," "exotic," "introduced," alien," and "invasive" are used interchangeably to identify species that are not native to an area. Although the differences may seem pedantic, these terms all mean something different to biologists. The term "invasive species" is the most relevant to the article as it is used by biologists to mean those species that have a significant negative impact on the ecosystems in which they are introduced. The other terms relate to species not native to an ecosystem but not identified by biologists as having negative impacts. The potential impacts of such species may well be overblown by the media, but not typically by biologists.

The author argues that invasive species may actually enhance biodiversity through increases in species richness, ecosystem services, and speciation events. However, these enhancements may be short-lived as invasive species may cause the extirpation of native species; invasive zebra and quagga mussels have caused the extirpation of several globally endangered native mussels in Lake Erie. In general, these invasive mussels have caused a total upheaval of native Great Lakes ecosystems through wide-ranging effects, including extirpation of native species, re-emergence of dead zones, and toxic algal blooms. These effects have facilitated the invasion of other species, such as the round goby, which, in turn, has led to the further extirpation of native species and an increase in avian botulism. If these invasive species benefit native predators as prey, it is usually at the expense of the original native prey, which leaves the native predators susceptible to the unpredictable fluctuations in abundance more common to invasive prey species.

It is clear that the purported benefits of these invasive species are far outweighed by ecological, economic, and human health costs. A comprehensive overview of the world's worst 100 invasive species can be found at www.iucn.org/places/medoffice/invasive_species/docs/invasive_species_booklet.pdf. This short document leaves no doubt as to the devastating impacts that invasive species can cause.

One area in which the author and I agree is that programs to eradicate established invasive species are not the best solution. It is much better to identify invading species that may have significant negative impacts on our ecosystems before they are introduced into the wild and prevent them from becoming established. This is best done through a formal process that assesses the risk of arrival, survival, and impact of species, and identifies ways to minimize these risks before the species is introduced into the wild. If such a process were consistently implemented, we would have fewer debates on the true nature of the impacts of invasive species and their control.

NICHOLAS E. MANDRAK, PHD
FISHERIES AND OCEANS CANADA

THE AUTHOR REPLIES:

I was disappointed in the lack of analysis and reflection shown in Nicholas Mandrak's comments. He did not address any of the main points and case studies in my article, such as the crayfish *Orconectes rusticus,* which is constantly deemed as invasive and subject to control programs despite the fact that it does not appear to pose a risk to human health or the economy and has not caused the extinction of any local species. Instead, he uses the example of the zebra mussel to reiterate the standard invasion biology mantra: invasive species are bad and we should fight against them. Even in this one example, the story is much more complex than he suggests. Zebra mussels have been found to be very useful as biomonitors for aquatic pollution in Ontario and more than a century after being introduced to western Europe are considered an integral part of the local ecosystems there.

My article was not meant to deny that invasive species can cause problems. It was an attempt to broaden the discussion. Some invasion biologists and wildlife managers have a negative attitude towards all non-native species, harmful or not. Often, it is these biologists who are using the media to get their alarmist message across.

Also, despite what the letter writer implies, there is no consensus among biologists about the meaning of terms such as "native," "introduced," and "invasive." I was recently invited to participate in a major scientific survey to examine the goals, methods, and definitions used in the study of invasive species. This survey was considered necessary precisely because we have yet to reach a clear consensus. Rather than simply dismissing criticisms, some invasion biologists could do more to help the maturation of their field by taking a more thoughtful look at their assumptions, definitions, methods, and goals.

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WEDGWOOD: ARTISTR

JUNE 7, 2008, TO JULY 5, 2009 A ROM ORIGIN

For the first time, the ROM brings together a selection of close to 100 Wedgwood objects mostly from its own outstanding collection of Wedgwood wares, the finest in Canada. Through these historical and contemporary pieces, the exhibition explores the genius of founder Josiah Wedgwood I (1730–1795), whose diverse and high-quality products and business practices revolutionized the English ceramics industry in

BRIAN BOYLE, ROM / 950.6.6A-B / GIFT OF MRS. J. H. PLUMMER. / 2008.2.16 AND .15 / GIFT OF CONRAD BIERNACKI AND BRIAN MUSSELWHITE

925.13.68A-B

2007.57.1

Top: Nautilus shell wall pocket vase (left) and footed bowl of similar design, earthenware with a thick semi-gloss white "moonstone" glaze. English, Wedgwood, c. 1946–1960. Designed by Keith Murray, c. 1936. Bottom left: Teapot of pale green jasper dip. Relief decoration shows scenes from *Werther* as drawn by Lady Elizabeth Templetown. English, Wedgwood, c. 1790. Middle: Casolette (ornamental vase or candlestick) of white jasperware with blue dip and multi-coloured sprigged decoration. English, Wedgwood, c.1790. Right: "Sea Lion," a slip-cast earthenware figure with clear glaze. English, Wedgwood, 1930s. Designed by sculptor John Skeaping (1901–1980). Next page, top right: Portrait of Josiah Wedgwood I made of blue jasper dip with applied white cameo relief. English, Wedgwood, possibly 1790–1825, after William Hackwood's design of 1777.

ND INNOVATION

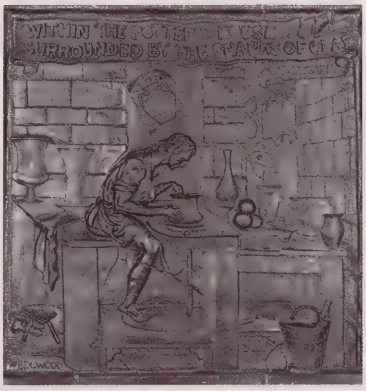
HIBITION

the 18th century. Presented in the Samuel European Galleries, the exhibition features "Queen's Ware" from the table of Catherine the Great, copies of the famed Portland Vase, the largest black basalt relief ever made, cameo medallions, and fine jewellery. A film explains the innovative manufacturing processes used at the Wedgwood factory in Barlaston, England.

FROM THE CURATOR'S PERSPECTIVE

In the world of ceramics, Wedgwood is an instantly recognizable name. This reputation rests largely on the work of Josiah Wedgwood I (1730-1795), who founded a pottery in Staffordshire in 1759 and went on to become one of the most successful figures of the Industrial Revolution. Wedgwood and his partner, businessman Thomas Bentley, successfully developed and marketed a range of artistic and consumer wares that appealed to clients in Britain, Europe, Russia, and America. Incidentally, Josiah, who was grandfather to Charles Darwin, was also fascinated by science and modern ideas.

In conjunction with the exhibition *Darwin: The Evolution Revolution* and the 250th anniversary of the Wedgwood firm, the ROM is mounting *Wedgwood: Artistry and Innovation*, featuring a number of exciting new acquisitions. Chief among these is a large bas relief that was designed and modelled in black basalt by Wedgwood artist Harry Barnard (1862-1933). The 800-pound (360 kilogram) relief measuring a little over 130 centimetres (50 inches) per side is the largest piece of black basalt ever made, a perfect complement to the ROM's existing collection of English black basalt wares, the largest collection in the world. Surprisingly, the piece was specially created for a Canadian client in 1927. Beeshy's China Shop, established in Ridgeway, Ontario, in 1874, attracted many local and American customers. During the 1920s, the family consulted with Kenneth Wedgwood, the first president of Wedgwood, USA. He advised them to rebuild the shop front to resemble an old English china shop in the typical half-timbered Tudor style. The basalt relief showing an 18th-century English potter in his studio was the focal point. The relief remained on the façade until 1995, when the Beeshys sold the shop.



The Potter's House, black basalt relief. Wedgwood, 1927.

Waterford Wedgwood Canada Inc. purchased the relief and placed a fiberglass copy on the shop's façade in its place. The relief came to the Museum in 1999. In January, 2008, this generous gift of long-time ROM supporters Waterford Wedgwood Canada Inc. was certified by the Canadian Cultural Property Export Review Board under the terms of the *Cultural Property Export and Import Act*, meaning the piece is recognized as a national treasure or a rarity of world-class quality.

—Peter Kaellgren

BRIAN BOYLE, ROM / 2007.86.1 GIFT OF WATERFORD WEDGWOOD CANADA INC. CERTIFIED BY CCPERB

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CONTINUING EXHIBITIONS

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■ This brilliant six-point star sapphire once worn by Cher is among the largest in the world.

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Second Floor • Until June 29, 2008

Darwin: The Evolution Revolution

■ This exhibition features the most complete collection of specimens, artifacts, manuscripts, and memorabilia related to Charles Darwin, the revolutionary thinker who changed our understanding of the origin and nature of all species. Included in the show are live specimens of some of the animals Darwin would have seen on his voyage to South America and the Galapagos Islands.

Garfield Weston Exhibition Hall • Until August 4, 2008 • Darwin *is organized by the American Museum of Natural History, New York, in collaboration with the Royal Ontario Museum; the Museum of Science, Boston; The Field Museum, Chicago; and the Natural History Museum, London. • Supporting Sponsor: Humanist Association of Canada • Exhibit Patrons:* The United Church Observer, *Blyth Academy • Friend: ZINC Research*

Out from Under: Disability, History, and Things to Remember

■ Thirteen installations of everyday objects present a compelling snapshot of the history of disabled people in Canada.

Until July 13, 2008 • Generously supported by: ROM Governors and Ryerson University

PHOTOGRAPH: PATRICIA SEELEY / OBJECT LENDER: JOAN MACTAVISH

Braille watch, c. 1970, worn by Mae Brown, the first deaf-blind Canadian to earn a university degree. From the installation "Trailblazing" by Kim Wrigley-Archer. The glass flips up to allow access to the watch face.

Shanghai Kaleidoscope

■ Showcasing the works of an emerging generation of Chinese artists, architects, and fashion designers, *Shanghai Kaleidoscope* offers an unprecedented view of one of the world's most dynamic and rapidly evolving cities.

The Institute for Contemporary Culture's Roloff Beny Gallery, Level 4 of the Michael Lee-Chin Crystal • Until November 2, 2008 • Presented by: Manulife Financial. Exhibit Patrons: Cathay Pacific and Interbrand

Shanghai 1860–1949: Historical Photographs

■ This companion exhibition to *Shanghai Kaleidoscope* features more than 80 historic photographs that explore a rich yet tumultuous period of Shanghai's history, highlighting the architecture, surroundings, inhabitants, and way of life in China's foremost commercial and cultural centre. The images are selected from the ROM's extensive collection of historical photographs, including recent gifts from Joey and Toby Tanenbaum, Jacob Way, and Amelia Gertrud Way-Evans.

Herman Herzog Levy Gallery, Main Floor • Until October 26, 2008

Glass Worlds: Paperweights from the ROM's Collections

■ Nearly 100 of the finest examples of 19th- and 20th-century glass paperweights have been assembled for this intimate exhibition, the first major show of its kind in Canada.

Samuel European Galleries, Exhibition Space, Level 3 • Until Winter 2008

Glimpses of Byzantium

■ More than 80 artifacts dating from the 6th and 7th centuries are drawn from the ROM's fine Byzantine collection, the most important in Canada and one of the top five in North America.

Third Floor • Until December 2008

Decorative Arts in the Art Deco Style from the Collection of Bernard and Sylvia Ostry

■ Noted Canadian collectors Sylvia Ostry and the late Bernard Ostry generously donated a significant collection of Art Deco furniture, lamps, and sculptures to the ROM. The collection dates mainly from 1920s and 1930s France.

Samuel European Galleries, Third Floor • Indefinite run

For exhibition details, go to the ROM's Web site at www.rom.on.ca

THE NATURE OF WATERCOLOURS

WITH DAVID MCEOWN

IMAGES BY DAVID MCEOWN

Have you ever admired a watercolour painting and wondered how the use of such simple elements could produce such a masterpiece? Now you can learn the secrets behind watercolours and produce your own pieces at the ROM's Painting in Watercolour course. Available at both introductory and intermediate levels, the course teaches essential transparent watercolour techniques and offers perception and colour exercises that will enable you to paint directly from nature.

Instructor David McEown has travelled widely to experience and paint some of the Earth's most dynamic and sacred landscapes. Inspired by Antarctica and the High Arctic as well as temperate and tropical rainforests, his paintings depict the cycles of life and our relationship with nature.

Elected a member of the Canadian Society of Painters in Watercolour, David has received numerous awards, including the prestigious A. J. Casson Medal. Through his teaching, he shares his passion for bringing awareness to our diverse yet fragile natural heritage through the act of painting.

"Painting nature provides endless inspiration for expressing various moods," says David. "It can provide metaphors to symbolize the human experience. The Canadian landscape is not only diverse and vast, but as the seasons change so does the artist's reason to paint."

David's three-week course begins October 21, 2008. Register now.

On October 30, 2008, David presents a special evening, *Antarctica and the North Pole*. For the last four years, he's been circling both poles as artist-in-residence aboard various icebreakers. He'll show photographs and video of his chance encounters with polar bears, penguins, and icebergs and illustrate how he has captured these events in his paintings.

DON'T MISS OUT!

Registration for both David's watercolour course and his polar presentation is now open. Go to www.rom.on.ca/programs or call 416.586.5797 today. The full fall lineup of lectures, courses, and special events will be available by August 15. After that date, call 416.586.5871 for your free copy of the ROMLife programs guide.

See David's Internet gallery at www.artistjourneys.com.

WHICH CAME FIRST—FLIGHT OR SONAR?

"MISSING LINK" BAT FOSSIL GIVES RESEARCHERS THE ANSWER

Cast of the second specimen of *Onychonycteris finneyi*, which is in private hands.

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The discovery of a remarkably well preserved fossil of the most primitive bat species ever known has revealed new information about how bats evolved. Unearthed in 2003 in southwestern Wyoming, the new species, named *Onychonycteris finneyi*, was featured in a cover story in the prestigious journal *Nature* in February. Co-authored by the ROM's own Dr. Kevin Seymour and researchers from the United States and Germany, the study documents the bat's surprising features—unlike modern bats, this one has claws on every finger, and its limb proportions are more like those of climbing mammals that hang under branches than other bats.

"Up until now, all fossil bats looked pretty much like living bats," says Dr. Seymour. "For the first time, we have a glimpse of what an ancestral bat looked like, and it surprised us."

"When we first saw it, we knew it was special," notes lead author Nancy Simmons, chair of the Division of Vertebrate Zoology and curator at the American Museum of Natural History in New York. "It's clearly a bat, but unlike any previously known. In many respects this bat is a missing link between bats and their non-flying ancestors."

The most exciting discovery, though, was what *Onychonycteris* revealed about flight. Its long fingers, keeled breastbone, and other features indicate that this species, like modern bats, could fly under its own power. But at the same time the bat lacks the ear and throat features common to all echolocating bats.

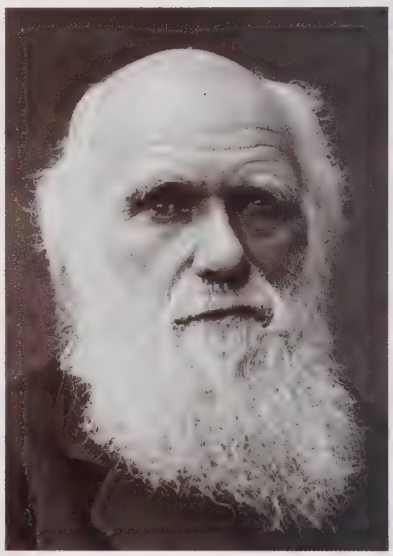
Just when echolocation (sonar) and flapping flight developed in bats was unknown and whether sonar or flight came first had been widely debated. "There were no specimens to address this issue," says Dr. Seymour. "Now, the combination of features seen in this species finally gives us an answer: flying evolved first and echolocation must have evolved later."

There are only two known specimens of *Onychonycteris*. The most important is in the ROM's collections and a cast of the second is on permanent display in the Museum's new Gallery of the Age of Mammals.

MUCH ADO ABOUT DARWIN

When *Darwin: The Evolution Revolution* opened at the ROM on March 8, 2008, the exhibition had no corporate sponsor. For the Museum, this was an unusual circumstance, but unfortunately, it was not unusual for the show itself since, to date, no hosting venue has opened with presenting sponsors in place. "At *Darwin*'s media preview," says ROM president and CEO William Thorsell, "I mentioned the interesting fact that in Canada in 2008, as in the United States, there is resistance to getting too close to Darwin."

On hearing of the ROM's situation, a variety of non-traditional supporters stepped into the breach to help support the show about the life and work of Charles Darwin, whose observations and discoveries nearly 150 years ago changed our understanding of the origin and nature of all species. The ROM would like to thank its new sponsors: The Human-



© FROM THE RICHARD MILNER ARCHIVE

Portrait of Charles Darwin, c. 1878.

ist Association of Canada, *The United Church Observer*, Blyth Academy, and ZINC research.

Darwin: The Evolution Revolution is on display in the Garfield Weston Exhibition Hall until Monday, August 4, 2008.

MEMBERS GET IN ON THE FAST TRACK

The ROM's Membership Department is pleased to introduce Fast Track admission for Museum Members. All Members will have the option of skipping admission lines altogether.

Adult Members simply bring their active membership card and a second piece of photo ID to the access line to be admitted ticket-free.

If you've forgotten your card or have questions, please visit the Membership Desk.

STATION IDENTIFICATION

Those arriving at the ROM by subway may have noticed that the land down under just got a whole lot snazzier. Funded by a combination of private donation and local government, Museum Station was given a new facelift that turned its series of once plain-tiled load-bearing columns into reflections of ROM artifacts—a First Nation's house post, the Egyptian god Osiris, replicas of imperial Chinese columns, and Greek Doric columns. The new look, complete with Egyptian hieroglyphs carved into the word "Museum," is a fitting preview of what visitors will find in the building above.

MARCH BREAK DRAWS RECORD CROWDS—AND CANADIAN FUNNY MAN

The fun and family-oriented programming at ROM's 2008 March Break, March 7 to 16, attracted record attendance with 69,488 visitors. "This year's strong attendance is a testament to the Museum's new galleries, programming, and special exhibitions," says ROM president and CEO William Thorsell.

Among the crowd of March Break visitors was comedian Rick Mercer, who filmed a TV segment for his *Rick Mercer Report* at the Museum, interacting with the medieval knights and other characters who were on hand at the ROM to entertain families.

IMAGE COURTESY THE *MERCER REPORT*

Comedian Rick Mercer filming his TV show during March Break at the ROM.

INNOVATIVE ROM CAN PROGRAM

In April, Ontario Premier Dalton McGuinty announced the ROM's Community Access Network, or ROM CAN, an innovative new program providing 1,200 free Museum tickets each month to communities and individuals who may not otherwise be able to visit the ROM.

Through ROM CAN partner United Way Toronto, passes will be distributed to at-risk youth, seniors on fixed incomes, aboriginal people, abused women, and physically or mentally disabled people. And thanks to ROM CAN partner the Institute for Canadian Citizenship, Museum family passes will be distributed to new Canadians during citizenship ceremonies each month as part of the new Cultural Access Pass Program. All students attending a post-secondary institution in Canada full time will receive free Museum admission on Tuesdays.

The program replaces the 45-minute free admission previously offered at the end of each day. Museum admission continues to be free for all visitors every Wednesday afternoon between 4:30 and 5:30 pm. The ROM School Visits Bursary, a corporately sponsored initiative, is available for Ontario schools in need.

CURATOR'S CORNER

Free lecture series for Members 55+. RSVP to rom.on.ca/membership or 416.586.5700. Please note: There will be no lectures in July and August.

ROBERTA SHAW, ROM

A detail of the tomb's painted wall decoration depicts female guests at the funerary banquet.

ROM at Work in Egypt Exploring a tomb from the time of King Tutankhamun

Wednesday, June 25, 2008
11 am to Noon

ROM research at Theban Tomb #89 has resulted in a complete record of the wall paintings and inscriptions of an important official who worked for King Tutankhamun's grandfather. This project was developed in response to an appeal by the Egyptian Supreme Council of Antiquities for conservation and recording of the monuments in the area.

Speaker: Roberta Shaw, curator in the Egyptian section of the ROM's Department of World Cultures

Location: Signy and Cléophée Eaton Theatre

TEA WITH A TWIST c5 TAKES AFTERNOON TEA TO A NEW LEVEL

JANICE LOW

The idea of afternoon tea may conjure pleasant thoughts of cucumber sandwiches and your grandmother's tea cake. But beginning June 7, in celebration of *Wedgwood: Artistry and Innovation*, the c5 lounge will be serving afternoon tea with a twist. Enjoy elegant finger sandwiches of mango and curried chicken, aged raw milk cheddar, and green apple; delicate bite-sized house-made pastries; and of course fresh baked scones—buttery and currant-flecked served with clotted cream and fruit preserves.

Taking inspiration from the exhibition, tea is served on both contemporary and traditional Wedgwood china. A selection of champagnes and wines by the glass will be offered in addition to the wide variety of exotic and aromatic teas.

It's an elegant way to spend an afternoon after viewing the galleries, a perfect venue for a bridal shower, or a relaxing way to entertain guests in Toronto.

Tea is served Thursday, Friday, and Saturday from 2:30 to 4:30 pm during the run of the exhibition, until July 2009. Cost is $25 per person, or $35 per person for champagne tea.

Reservations are recommended. Call 416.586.7928. Members call 416.586.8095 to reserve.

Green Gastronomy Update

The Discovery Channel will feature c5 chef Ted Corrado on its popular documentary program *Chef's Domain*. Camera crews go behind the scenes with Ted at c5's June 6th guest chef event with Nathan Isberg of Czehoski, whose philosophy is that green is the right approach to cuisine for our culture at this time.

It's not too late to participate in the ROM's c5 guest chef series. On July 11 and 13 c5 features Jason Inniss and Bernard Alepee of Amuse Bouche Restaurant and a representative from Henry of Pelham Wines. Both Jason and Bernard come to green gastronomy from a grassroots background. Stalwarts of their King Street West community, they take a hands-on approach to everything from fundraising for local schools to knowing all the resident purveyors. Tickets cost $125 per person.

CONTACT INFORMATION

Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
Web site: www.rom.on.ca
E-mail: info@rom.on.ca

HOURS

- Saturday through Thursday 10 am to 6 pm
- Friday 10 am to 9:30 pm
- Closed Christmas Day and New Year's Day

ADMISSION PRICES

- ROM Members FREE
- Adults $20
- Students and Seniors (with ID) $17
- Post secondary Students free on Tuesdays
- Children (5 to 14) $14
- Infants 4 and under free
- On Friday after 4:30 pm, general admission is half price
- Admission, except for ticketed exhibitions, is free after 4:30 pm on Wednesdays
- Museum and Arts Pass Program participant

MUSEUM MEMBERSHIP

- Individual $90
- Family/Dual $119+
- Non-resident $95
- Student $50
- Explorers $15 (in addition to ROM membership)
- Curators' Circle $175
- Museum Circle $300
- Director's Circle $600
- Young Patrons' Circle Single $600 / Dual $1000
- Royal Patrons' Circle $1500+

TELEPHONE NUMBERS

- Membership Services 416.586.5700 or membership@rom.on.ca
- General Information 416.586.5549
- Recorded Information in English and French 416.586.8000
- TDD (Telephone Device for the Deaf) 416.586.5550
- School Groups: Contact the Education Department 416.586.5801
- Museum Volunteers 416.586.5513
- ROM Museum Store 416.586.5766
- c5 Members Reservation Line 416.586.8095
- ROM Governors 416.586.5660
- Donations 416.586.5660
- Renaissance ROM 416.586.8003

HOW I SPENT MY SUMMER VACATION

Staying in the city this summer? Bring your kids to discover a whole world of adventure without ever leaving town—right here at the Museum. Even if you don't sign them up for the popular Summer Club, they can still learn about exotic lands and see shiny decorated swords, Egyptian eye makeup, and other fascinating remnants of ancient civilizations. They can even explore the tiny world of insects in the Hands-On Biodiversity Gallery or search out the dark denizens of the bat cave, modelled on a Jamaican original. And, of course, there are always the large scary dinosaurs to be faced down. There's so much to see, kids will want to visit again and again.

On Saturdays and Sundays, there's even more fun. Tons of programs especially for families are offered free with admission. Take guided tours, enjoy hands-on activities, listen to music and storytelling, and more. And most important, be prepared for the unexpected: kids may come face to face with knights or samurai warriors. They may also spot our ROM mascots, Gordo the big green Barosaurus, and our latest cuddly dino, the 7-foot- (2-metre-) tall yellow-striped Gertie the Albertosaurus.

For details about Family Weekend programming, visit www.rom.on.ca/programs/family_weekends.

ALAN TURNER

ROMkids

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One of the city's most creative and diverse summer camps, offering fun, activity-based programs from archaeology to zoology!

Saturday Morning Club

Fall • Winter • Spring

Enjoy eight Saturdays of fun-filled educational adventures in the ROM's fascinating galleries and labs. Perfect for the curious and creative child!

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ROM Royal Ontario Museum

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BRING THE AGES HOME FROM THE ROM REPRODUCTIONS SHOP

How would you feel about taking home a Chinese government official—dating from 500 CE? Or maybe a colourful palampore textile panel from 1700s-era India would be more your style. Whatever your taste, out-of-the-ordinary home décor items are always available at the ROM's Reproductions Shop, allowing savvy shoppers to bring home a piece of the Museum.

For more than 20 years, ROM Repro has produced and sold reproductions and adaptations of the Museum's own artifacts and specimens to remind visitors of their Museum visit. Aside from its exclusive merchandise, the shop is unique in another way—it is the only museum shop of its kind in North America to be run almost entirely by volunteers. Nearly 100 volunteers operate the business. They decide what visitors would treasure from the collections, find local artisans and manufacturers, and work with curators to ensure the products are authentic. Whether you choose a reproduction—a replica of an original in size and appearance, though not necessarily in material or method of manufacture—or an adaptation—a product that may differ from the original in one or more key respects, such as a sculpture made into a pin—each is made to exacting standards.

This summer, ROM Reproductions is offering an exotic line of replica sculptures. Choose from a bust of Egyptian temptress Cleopatra, a Qing dynasty camel, or that elegant government official. ROM Repro also has perennial favourites, such as the Egyptian cat and the Jurassic ichthyosaur. Each ROM reproduction comes with a description that tells the story of the object's history—making these works not only unique adornments but conversation pieces as well.

Orange and red are hot for spring, and the shop is offering reproductions of an on-trend but oh-so-ageless orange-glazed tea bowl from late 18th to 19th century Japan and a spectacular red Ming bowl.

Look for new lines of jewellery and textiles as well as an entire collection of ever-popular William Morris products in rose or tulip designs—tote bags, tea towels, umbrellas, scarves, and more.

All proceeds go to support the ROM's collections. Shopping has never been more guilt-free.

Escape to paradise

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www.rbg.ca/12

Iris and Peony Celebration

Rose Celebration

Emilie Brzezinski (USA)

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Bloom Celebrations

Take in the spectacular collections in full bloom. Enjoy live music, refreshments, activities for the kids and more.

- Tulip Celebration, April 26, 27 and May 3, 4, 10, 11
- Lilac Celebration, May 17, 18, 19, 24, 25
- Iris and Peony Celebration, May 31 and June 1, 7, 8
- Rose Celebration, June 21, 22, 28, 29 and July 5, 6

Visit **www.rbg.ca/12** for full event listing and details.

NEW! Helen M. Kippax Garden

July, 2008 — our new garden features native plants and native plant cultivars in an inspiring design that showcases sustainable gardening and the beauty of native plants.

ROM members enjoy 25% off Royal Botanical Gardens admission. Valid with proof of ROM membership through 2008. Not valid with any other offer. No cash value.

Royal Botanical Gardens' Earth Art Exhibit showcases renowned Canadian and international artists who create one-of-a-kind environmental and ephemeral art installations throughout our cultivated gardens and natural lands. Ephemeral art utilizes natural materials and plants to create large- and small-scale installations in diverse indoor and outdoor sites. Landscape and art are inextricably linked, revealing new relationships between nature, landscape and the environment.

CURATED BY: John Grande, Canadian world-renowned ephemeral art expert and author.
ONSITE ARTISTS: Nils-Udo (Germany); Emilie Brzezinski (USA); Simon Frank (Canada); Neville Gabie (UK); Yolanda Gutierrez (Mexico); Ludwika Ogorzelec (Poland/France); Arthur de Mowbray (UK); Roy Staab (USA); Bob Verschueren (Belgium); Sharon Loper (USA).
CONTRIBUTING CANADIAN ARTISTS: Arnold Shives, Michael Fromen, Ted Rettig

earth

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EXPLORAT

Export Permit on Ice

The ROM saves a champagne bucket fit for a Grand Duchess

The youngest sister of Tsar Nicholas II of Russia, Grand Duchess Olga, was one of the few members of the Russian Imperial Family to escape the revolution. She is of special significance for Canada because she lived quietly in southern Ontario from 1947 until her death in 1960 and is buried in Toronto. Born into one of Europe's most opulent courts, Olga, like many women of the Romanov family, devoted significant time and personal finances to good works. One of these was founding the Evenitski Hospital in Proskurov, Ukraine, in 1911 for soldiers of the regiment for which she served as honorary colonel-in-chief. Often, Olga would don a nurse's uniform and live simply, working alongside the hospital staff. In appreciation of her support, the doctors and staff presented her with this ice or champagne bucket on July 11, 1915. Their names are engraved around its silver rim. The bucket was among the possessions she brought to Canada.

The ROM is fortunate to have acquired this impressive example of Russian design from the closing years of the Romanov dynasty. When called upon to certify the bucket for export, Museum curators recognized its value to Canada and since it had been here for more than 35 years were able to deny the Permit, enabling this historic piece to stay in the country. The ROM was able to acquire the bucket with the generous support of the Louise Hawley Stone Charitable Trust and, following its certification as cultural property, with the assistance of a Moveable Cultural Property grant accorded by the Minister of Canadian Heritage.

The bucket bears the mark of I. B. Khlebnikov and Sons, Moscow, whose large workshops rivalled the more famous ones of Fabergé. Heavily cut crystal was a popular luxury product at the time. The glass was likely supplied by Iu. S. Nechaev-Mal'tsov in Gus-Krhustal'nyi. Standing 26.3 cm (10 ¼ inches) in height, the bucket's style is Slavic Revival, its shape emulating one of the square birchbark buckets made by peasants, and its rim and handles adapting floral and lucky bird motifs from Russian manuscripts and enamels of the 1600s.

—Peter Kaellgren

BRIAN FOYE, ROM, 2007 22 1

ONS

Marked for Glory

This moth's beauty doubles as protective camouflage

BRAD HUBLEY

One of the largest moths in the world, the atlas moth, or *Attacus atlas*, is found in the tropical forests of Southeast Asia. The largest ever recorded, discovered on the island of Java in Indonesia, had a wingspan measuring 262 mm—comparable to the wingspan of a small robin! The moth belongs to the family Saturniidae, also known as silk moths. It's a strikingly beautiful creature. But if you look carefully at the markings on its wings, you'll see why it is sometimes called a cobra moth. At the tip of the forewings are dark eye spots and lines that could almost be taken for the head of a cobra in striking pose, reared up with its neck flattened. This optical illusion helps protect the moth from hungry predators.

—Brad Hubley

BRIAN BOYLE, ROM / 979.107.1

Bridal Wear Revisited

In 1644, the Manchu, a nomadic people, conquered China and established the Qing dynasty. While the new rulers adhered to their own customs, they also adopted many Chinese traditions to help ensure a peaceful reign. Some of these Chinese influences can be seen in this beautiful bridal robe from the late 19th century.

While the robe's wide sleeves and amply cut body typify the style of garment worn by Manchu women, its red colour and pattern—repeated forms of the character *shuangxi* (meaning double happiness) interspersed with multiple butterfly images—impart a Chinese sensibility. Red is an auspicious colour for any Chinese celebratory event. The *shuangxi* character implies connubial bliss, while fluttering butterflies, and the graceful movement of their multicoloured wings, generate a sense of cheerfulness. Prolific breeders, butterflies also symbolize hopes of abundant progeny. And, the latter part of the term for butterfly, pronounced *hudie*, provides a homophone that suggests the idea of multiplication, which reinforces the hope for marital harmony and fertility.

One summer, more than a hundred years ago, a shy yet anticipatory young girl would have donned this beautiful robe of fine gauze on her wedding day. As she went through the elaborate ceremony, perhaps with mixed feelings of sadness—she would be leaving her home and family to lead an uncertain life with total strangers in unfamiliar surroundings—and joy, no doubt she prayed that all the good wishes infused into her exquisitely embroidered robe would come true.

—Ka Bo Tsang

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ROM Royal Ontari
Museum

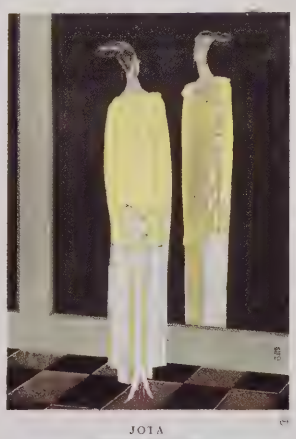
Twenties Tastemaker

Marrying art with fashion, this exquisite Art Deco gazette holds influential masterpieces of its time. **By Arthur Smith**

ANTINÉA

Manteau du soir, de Paul Poiret

These plates from the Gazette illustrate the stylized forms and vibrant colours—especially the reds and blues—used in the "pochoirs" of the Art Deco period.



BRIAN BOYLE, ROM

The year 1910 marked a significant shift in the styles and fashions that had dominated the Paris scene during the Art Nouveau movement. Leading a new post-Art Nouveau generation of designers was Paul Poiret, a prominent Parisian couturier (the ROM's Textiles Department is fortunate to have examples of his innovative look in its collections).

Associating himself with Paris's most promising artists, Poiret had an eye for new talent. The young painter Georges Lepape was one of those that caught Poiret's attention and

LA BICHE APPRIVOISÉE

ROBE, DE PAUL POIRET

N° 4 de la Gazette du Bon Ton. *Année 1922. — Planche 32.*

Paul Poiret was instrumental in the founding of the Gazette, and was one of its principal contributing designers. These examples illustrate his innovative style and elegance, designed to appeal to the leisured classes of Parisian society.

Poiret commissioned him to illustrate *Les choses de Paul Poiret vues par Lepape,* an art book of designs published in 1911. A copy of it can be found at the Toronto Reference Library. The superb folio featured graceful, vibrantly coloured figures. But it was at the preview for an exhibition of the book's original plates—held March 1, 1911, at the gallery Poiret had opened next door to his townhouse—that an even grander project began to take shape. The preview provided Lepape with excellent networking opportunities and he soon met artists Pierre Brissaud and Bernard Boutet de Monvel and was introduced to Brissaud's classmate Lucien Vogel.

Vogel, recently married to the daughter of a prominent editor of art catalogues, was interested in fine art editions and printing. He conceived the idea of launching a new fashion journal based on the principles of the *Journal des dames et des modes*, a lifestyle journal published for a time at the beginning of the previous century. Vogel turned to his circle of artist friends—which now included Lepape, Brissaud, and Boutet de Monvel as well as prominent artists André Édouard Marty and Charles Martin—to contribute to the journal, and in November 1912 *La Gazette du Bon Ton* was born.

It was one of the first endeavours to merge the worlds of art and fashion. Each issue contained seven full-page plates of fashion models drawn by couturiers and three of models illustrated by artists. With a humour imbued with the snobbishness of the period, the journal featured essays, theatre reviews, gossip columns, and other articles of interest to the leisured classes during its period of publication, 1912-1915 and 1920-1925, interrupted by WWI and its aftermath.

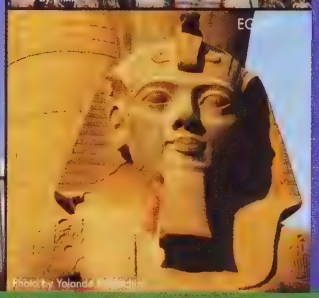
Today, the *Gazette du Bon Ton* is most notable for its more than 500 exquisite plates in the "pochoir" style, a technique for creating fine limited editions of stencil prints. Vogel had employed the best paper and printing techniques to produce plates with vivid colours, each stencilled and hand-painted on homemade paper. The brilliant colours were inspired by the Fauve movement, and many of the im-

ages, created by the leading Parisian graphic artists of the day, are Art Deco masterpieces that had a major influence on the decade of style and elegance associated with the Roaring Twenties.

Earlier this year the ROM Library was able to acquire the complete run of *La Gazette du Bon Ton* thanks to a generous grant from the Louise Hawley Stone Charitable Trust. This acquisition will further curatorial research into early 20th-century European fashion design, and provide a fascinating and beautiful context for the Museum's costume collections from the 1920s.

Arthur Smith is head of the ROM's Library and Archives.

ROMtravel



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40 INFLUENTIAL RESEAR

For 40 years, *ROM* magazine has been kee
archaeology and art history by ROM researc
projects. Take a look at the front fold-out fe

■ Burgess Shale

Canada's Burgess Shale is famous for its exceptional preservation of some of the oldest animals on Earth. ROM curator Desmond Collins has been conducting fieldwork there since 1975. The ROM's unique collection is currently the basis for several new research programs being developed by ROM paleobiologist Jean-Bernard Caron and colleagues. See "Star-Status Artifacts" on page 35.

■ Elite Glazed Ceramics of the Islamic World

Using scientific analysis to determine how and where ceramics were manufactured, along with standard archaeological approaches to determine dating, ROM researcher Robert Mason is aiming to understand the high-technology glazed ceramics of the Middle East made between c. 650 and 1700 CE.

■ American Pleistocene Mammal Research

During the years 1958-1961, ROM paleontologist Gordon Edmund excavated more than 20,000 Pleistocene fossil mammal specimens from Peru and Ecuador. Since then, Gord and subsequent ROM researchers, most recently Kevin Seymour, have continued to work on describing this unparalleled collection, the world's largest from the region.

For full details on these research projects visit *ROM* magazi

■ Amphibians and Reptiles of Guyana

Since 1990, ROM staff have collected amphibians and reptiles from Guyana. The most important are from the high-elevation cloud forest habitats of Mount Ayanganna and Mount Wokomung, which house a huge diversity of species. Guyanese government agencies and the Smithsonian Biodiversity of Guyana Program have named them the highest priority for study.

■ Mammals of Guyana

In 1961, ROM mammalogist Randolph Peterson began a 15-year research program in Guyana—resulting in the most comprehensive mammal collection from this country at any institution. Burton Lim and Mark Engstrom re-initiated fieldwork in 1990 focusing on mammalian systematics and evolution. This project has more than doubled the known mammal biodiversity in Guyana.

■ Conservation of Migratory Shorebirds

Most migratory bird populations are in serious decline. For more than 15 years, ROM ornithologist Allan Baker has studied one shorebird, the red knot, to understand its migratory patterns and ecology, and to determine the causes for its declining numbers. Some successful conservation initiatives have already resulted from this work.

■ Amphibians and Reptiles in Southeast Asia

In 1994, ROM herpetologist Bob Murphy teamed up with Russian colleagues to investigate the diversity of amphibians and reptiles in Vietnam, the first Western expeditions into previously unexplored regions. Their efforts have drastically increased the numbers of amphibians and reptiles known from Vietnam, many of them new to science.

■ Bat Research at the ROM

ROM curator Randolph Peterson began collecting bats in Guyana and Trinidad in 1961, and since then the ROM has amassed 59,000 bats from 34 countries. ROM researchers have published more than 100 papers on bats, their ecology, taxonomy, physiology, behaviour, and distribution, and described 10 new species, including a 55-million-year-old fossil bat.

■ DNA Barcoding of ROM Collections

The ROM is part of a research network of biodiversity scientists, genomists, technologists, and ethicists—the Canadian Barcode of Life Network—whose goal is to assemble a library of species-unique DNA sequences or "barcodes." These will enable biolo-

PROJECTS

ers up to date on the latest scientific breakthroughs and most current findings in elebration of the magazine's 40th anniversary, we look at 40 of the Museum's influential covers from 1968 to 2008 to see how the magazine has changed across time.

gists, rapidly and inexpensively, to identify organisms, massively advancing their capacity to monitor, know, and manage biodiversity.

■ Crawford Lake and Fossil Corn Pollen

In 1968, ROM researcher Jock McAndrews found fossil corn and purslane pollen dating to the 1400s in Ontario's Crawford Lake. The resulting archaeological survey revealed an unknown Iroquoian village site. It was excavated in 1973. The findings prompted the Halton Region Conservation Authority to turn the area over to research. New work focuses on fossil fungi spores that parasitize corn.

■ Serpentine Group Minerals

Fred Wicks's ongoing career has led to groundbreaking discoveries about serpentine minerals. He recognized that understanding their complex crystal structures would enable us to decipher textures in serpentine-rich rock and thus provide a better understanding of the serpentinization process. He was correct. His work is a foundation for future studies in the role of fluids in tectonic processes.

■ Coral Reef Conservation and Energetics

Research by the ROM's Rick Winterbottom and Laura Southcott has shown that the goby *Trimma nasa* and other tiny fishes living on the world's reefs are critical in capturing energy in the

■ Origin and Evolution of Flightless Birds

ROM scientists Allan Baker and Oliver Haddrath were among the first to extract ancient DNA from the extinct moa and sequence it to compare with other flightless birds, a group called ratites. They showed that all ratites share a common ancestry that goes back about 100 million years. A second study showed that 14 lineages of moa once existed.

■ Medieval Islamic City of Zabid, Yemen

The overall aim of the excavation project at the city of Zabid, in Yemen, led by ROM archaeologist Ed Keall, was to understand the way in which the city developed and flourished in medieval times as a market, administrative, and Islamic university centre with an international reputation.

■ Reconstructing the Avian Tree of Life

The international community of taxonomists and systematists are reconstructing the great tree of life. ROM ornithologists Allan Baker and Sergio Pereira—with the American Museum of Natural History—have worked out the relationships of 11 major groups of birds with the help of ROM scientist Oliver Haddrath who has pioneered a new DNA testing technique.

line at www.rom.on.ca/media/magazine/index.php

form of plankton. They may also play an essential role in offsetting the energy deficit of coral reefs. Knowledge of these fishes could be critical in protecting the future of the reefs.

■ Aquatic Entomology

The ROM has long been a centre of excellence in aquatic entomology. It started with E. M. Walker who published on dragonflies and damselflies. Then Glenn Wiggins, arguably the ROM's most distinguished life science curator ever, published groundbreaking research on caddisflies. Today Doug Currie is carrying the torch further with his own research program on black flies.

■ Genetic Consequences of Plate Tectonics

In 1984, ROM herpetologist Bob Murphy began studying the genetic diversity of reptiles in the Baja California peninsula. Genetic studies revealed two major breaks in the DNA of animals at different locations on the peninsula, suggesting that major seaways once crossed this land. Subsequent genetic research has confirmed it. Now geologists are searching for corroborating evidence.

■ Conodonts

Dr. Peter von Bitter has spent his life studying the function and ecology of tooth-like fossils that turned out to be the mouth

parts of primitive marine vertebrates. In recent years he has discovered hundreds of complete conodont mouth apparatuses in 425-million-year-old lagoons on the Bruce Peninsula. These conodont beds are among the world's best.

■ The Jack Satterly Geochronology Lab

Established in 1975, the ROM's Jack Satterly Geochronology Lab was the birthplace of high-precision radiometric uranium-lead dating. New lab procedures and analytical methodologies developed under Dr. Tom Krogh have become the international de facto standards and permit ages of rocks to be determined with unprecedented accuracy.

■ Paleozoic Fossils from Central Canada

Studies by ROM paleontologist Dave Rudkin and colleages of 450- to 400-million-year-old fossil arthropods—including trilobites, eurypterids, and horseshoe crabs—from the Hudson Bay and James Bay lowlands are revealing exciting new information on ancient biodiversity and evolutionary dynamics. Published highlights include the world's largest trilobite and the oldest horseshoe crabs in the fossil record.

■ Ichthyosaur Research at the ROM

ROM paleontologist Chris McGowan's connections with ichthyosaur collectors in southern England, one of the world's best locations for finding these Mesozoic marine reptiles, ensured that some of the best material came to the ROM. The Museum's ichthyosaur collection is now the most outstanding in North America. Chris has published more than 40 papers on these specimens.

■ Freshwater Fishes of Canada

Dr. E. J. Crossman studied freshwater fishes for 48 years and was widely regarded as a world authority on esocids, a group of fishes that includes northern pike, the grass and red-fin pickerels, and muskellunge. He co-authored the most important work on freshwater fishes in Canada. Beginning in 1957, he began keeping tabs on muskellunge populations across Ontario and North America.

■ Plains Indian Pictographic Painting

Representational paintings by North American Plains Indians in the 19th century most often took the form of pictographic records of warriors' military achievements displayed on hide clothing and shelters. ROM assistant curator Arni Brownstone employs electronic re-drawings combined with ethnohistorical data, to better understand the social significance of these paintings.

■ South Asian Photography

An ongoing ROM project begun in 2002 by ROM curator Deepali Dewan examines the work of a well-known Indian photographer, Raja Deen Dayal (1844-1905). The project also compiles a history of photography in India using the newly acquired Jhabvala Collection of South Asian Photography at the ROM. Both parts of the project are the first of their kind.

■ Excavations in Meroe

ROM curator Krzys Grzymski has been excavating an ancient African capital called Meroe in what is now Sudan. This work has resulted in numerous publications, conference presentations, and exhibitions. Meroe is considered one of the largest archaeological sites in Africa and has been submitted as a candidate for the UNESCO World Heritage Sites list.

■ Excavations in Cotahuasi, Peru

In 1997, ROM archaeologist Justin Jennings embarked on a project aimed at understanding the prehistory of the Cotahuasi Valley of southern Peru. Recent excavations at the site of Collota, which played an important role during the Wari (600-1000 CE) and Inca (1430-1532 CE) states, are revolutionizing our ideas of how states emerged and spread in the ancient Andes.

■ Research on 20th-Century Haute Couture

Research by the ROM's Nora E. Vaughan senior curator Alexandra Palmer focuses on the designs, trade, and consumption of haute couture in the 20th and 21st centuries. She is now working on the early 20th century, back in time from her research published in the 2001 *Couture & Commerce: The Transatlantic Fashion Trade in the 1950s*, which won a Clio award for Ontario history.

■ The Illustrated Manuscript in Central Asia

ROM art historian Karin Ruehrdanz is analyzing the development of the illustrated manuscript in Central Asia between 1500 and 1700. The art of manuscript illustration in Central Asia had repeated breakdowns and revivals over these two centuries and therefore is useful as a case study for survival strategies of an art form in cultural environments that are less than favourable to it.

■ Traces of a General in the Ming-Qing War

There has been a tradition that the Museum's famous Ming Tomb was that of 17th-century Chinese general Zu Dashou. Since 2003, ROM curator Klaas Ruitenbeek has been studying Zu family tombs, residences, honorific arches, city walls, and

For full details on these research projects visit ROM magaz

battlefields in China looking for clues. This fieldwork, combined with historical research, has made it possible to prove that the tomb was in fact Zu Dashou's.

■ Early Hominids in China

Started in 1998, an ongoing project by Dr. Chen Shen and his Chinese colleagues discovered the earliest hominid occupation in northern China dating back 1.7 million years or more. The team is exploring Stone Age technology and human evolution in China, including hotly debated issues on handaxe use in East Asia and origins of the modern human.

■ Bishop White Wall Paintings

Since the early 1990s ROM curator Dr. Ka Bo Tsang has been studying the ROM's three world-renowned Chinese Yuan dynasty (1279–1368) Buddhist and Daoist wall paintings. Initial results have been published in major academic journals and a forthcoming ROM book will update our knowledge on the significance of these works.

■ Canadian Art History

In 1999 ROM curator Mary Allodi was invested as a Member of the Order of Canada in recognition of her contribution to the literature on Canadian art history. Among her writings, Mary co-wrote *Printmaking in Canada* and *Berczy*, a groundbreaking catalogue accompanying a 1991 exhibition by the National Gallery of Canada, which stands as a monument to her achievements.

■ Altun Ha Excavations, Belize

The Altun Ha project (1964-1970), directed by ROM curator David Pendergast, was the first long-term excavation of a Maya centre in the country that is now Belize, and it radically altered our understanding of the importance of the Caribbean coastal zone in Maya prehistory from the 9th century BCE to 950 CE or so. The site remains the richest of its size known in the Maya world and the largest and most famous jade recovered in the excavations is now the national symbol of Belize.

■ 18th-Century Indian Chintz

With colleague John Irwin, ROM curator Katherine Brett undertook a collaborative research project examining 18th-century export textiles from India—chintz—in the collections of the ROM and the Victoria & Albert Museum. Their work resulted in a major exhibition in 1971 and a catalogue that still serves as the major resource on chintz textiles today.

■ Canadian Textiles

Publishing dozens of books from 1944 to 2001, the ROM's Dorothy Burnham was a pioneer in the field of Canadian textiles. Dorothy was invested as a Member of the Order of Canada in 1985. Her works remain the standard references in the field.

■ Timurid Architecture

From the late 14th to the early 16th century, much of Central Asian architecture was characterized by extraordinary technical and artistic achievements. To discover how this technology developed, ROM curator Lisa Golombek analyzed monuments across the Middle East and Central Asia. The project culminated in an influential two-volume publication.

■ Round Lake Ojibwa Ethnographic Project

Between July 1958 and July 1959 ROM anthropologist Dr. Edward S. Rogers lived with the Ojibwa and through "participant observation" studied their contemporary situation with a specific interest in the interrelationships among social organization, economics, and religion. He was also interested in the collection and description of a range of material culture.

■ Earliest Humans in Ontario

Over a nearly 30-year career ROM archaeologist Dr. Peter Storck discovered several important sites occupied by the first people to live in Ontario after the retreat of the continental ice sheet. His work revealed new information about their way of life, which was quite different from those of related peoples elsewhere. His 2004 book *Journey to the Ice Age* received numerous awards.

■ Excavations at Jerusalem

From 1963 to 1967, eminent ROM archaeologist Dr. Douglas Tushingham led excavations in the Armenian Garden in the Old City of Jerusalem. The site lay outside the city as known to the early kings of Judah, allowing researchers to determine when the city had first expanded that far west. Tushingham was the main author of the expedition's results written in 1985.

■ Excavations at Godin Tepe

The archaeological site of Godin Tepe was excavated under the direction of Dr. T. Cuyler Young, Jr., from 1965 to 1973. Located in the Zagros Mountains of Iran, the site was occupied during all the important cultural periods of the ancient Near East from the 4th millennium to the mid-1st millennium BCE. The full results will appear for the first time this fall. ROM

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The Louvre has the Mona Lis
Herewith, 15 of the ROM's ov

By Tessa Derksen / Photograp

BAROSAURUS

When paleontologist David Evans arrived at the ROM earlier this year, he realized that fossils thought to be random bones from many different individuals actually belonged to a single skeleton. And no ordinary skeleton—it turned out to be an impressive 90-foot-long Barosaurus, a Brontosaurus-like sauropod from the Jurassic period. This rare specimen of one of the largest animals ever to walk the earth had been languishing undocumented in the Museum's vaults for nearly 45 years.

"Gordo," as it has been affectionately dubbed (in honour of ROM curator Dr. Gordon Edmund who acquired the skeleton in 1962), is the largest mounted dinosaur in Canada and the only "real" Barosaurus mounted in a life-like pose in the world. The other mounted Barosaurus is on display at the American Museum of Natural History, and it is composed of casts rather than real fossils. Gordo stretches 27 metres (90 feet), roughly the length of two humpback whales. When alive this behemoth would have weighed as much as 15 tonnes (14.7 tons)—the equivalent of three fully grown male African elephants.

What's amazing is that a skeleton of this size — Gordo's neck alone measures 29 feet (8.7 metres) — could survive virtually intact for millions of years. After a large sauropod like a Barosaurus died, Evans points out, it would have become a veritable "all-you-can-eat buffet" for carnivorous dinosaurs such as Allosaurus, and the chance of its skeleton's being completely dismembered and the individual bones carried away to far-flung locales would have been high.

The ROM's Barosaurus is the centrepiece of the new James and Louise Temerty Galleries of the Age of Dinosaurs on Level 2 of the Michael Lee-Chin Crystal.

"For both young and old, there is something
are icons of the dinosaur era, and one of

facts

e British Museum, the Rosetta Stone,
ust-see artifacts.

Brian Boyle

about seeing a giant sauropod skeleton like this one. Sauropods
t fascinating groups of animals ever to evolve." —David Evans

HEAD OF CLEOPATRA

Once identified simply as "an early Ptolemaic queen or goddess," this beautiful granite bust was recently elevated to star status when proven to be a likeness of one of the most famous women in history — Cleopatra.

ROM Egyptologist Roberta Shaw made the discovery while reading a catalogue of the British Museum's exhibition *Cleopatra of Egypt*. In the catalogue, she noticed that a female bust, identified by British scholars as Cleopatra, looked intriguingly similar to the ROM's unidentified statue. After comparing its attributes to known images of Cleopatra in consultation with leading Cleopatra expert Dr. Sally-Ann Ashton, Shaw connected the dots, concluding that the ROM's bust is likely the sister to another Cleopatra statue found in Alexandria.

With no inscription and no provenance, scholars are left with art history analysis—the study of an era's style—to find clues. The ROM's Cleopatra is remarkably similar to its Alexandrian counterpart; the same wig, the same features, the same size. But the key feature that nails the ROM statue's identity is the unusual back pillar with attached crown. Now recognized as a "missing link," the ROM's sculpture is believed to be a very early representation of Cleopatra as Egyptian Queen; the Alexandrian statue represents her as Egyptian goddess. Still, Shaw cautions, "No image of Cleopatra has ever been proven beyond all possible doubt to be the famed Egyptian queen, including ours."

One of only three pieces of Ptolemaic sculpture like it in the world, the ROM's Head of Cleopatra also led to another revelation: it turns out that the practice of "copying" earlier statues was started by Cleopatra herself. Previously it was thought the practice began about 50 years later, during the Imperial Roman period.

The Head of Cleopatra is on display in the ROM's Galleries of Africa: Egypt on Level 3.

910.75

"Some 400 years after Cleopatra's demise, an official in the Temple of Isis, the goddess with which Cleopatra was associated, states that he 'covered the statue of Cleopatra with gold.' That could have been our statue!" — Roberta Shaw

"Navjot Altaf's sculpture exemplifies South Asian art's grounding in tradition while also reflecting a vibrant contemporary culture."
— Deepali Dewan

UNTITLED ("BLUE LADY")

Painted a brilliant blue, this powerful sculpture embodies the intersection of the contemporary and the traditional in South Asian art. Contemporary artist Navjot Altaf of Mumbai, India, made the piece in 1999.

This sculpture's rounded figure and birthing pose are similar to those of traditional goddess figures associated with fertility from South Asia's past. Her hands are raised in a *mudra*, a symbolic hand gesture used in traditional sculpture. But in this case, the gesture is not traditional but invented by the artist to suggest the figure is receiving knowledge in her grasped hand while disseminating information with her open hand, referring to the central place oral history holds among artist communities in South Asia. In an allusion to South Asian traditional handicraft industries, the figure is sculpted from teak wood and coloured indigo. Her hue also suggests a sense of divinity as many Hindu gods have long been depicted with blue skin.

Yet the piece's contemporary reference is striking. The metal bottle rack the figure sits atop refers to an iconic work of Western Modernism—Marcel Duchamp's *Bottle Rack*. With these contrasts, Altaf captures and questions a series of contrasting and unresolved dialogues—about hand-crafted and industrial materials, past and present, Modernism and tradition, and Western and South Asian world views. Exploratory and experimental in both material and medium, Altof's "blue lady," like her other works, maps the trajectories of memory, history, and culture.

This sculpture is part of a series of works the artist produced while working among Adivasi, or "aboriginal," artists in Kondogaon, a central Indian town. In the series, guided by her own social concerns, Altaf explores alternative and collaborative art-making practices.

The "blue lady" is on display in the Sir Christopher Ondaatje South Asian Gallery on Level 3 of the Michael Lee-Chin Crystal.

2007.31.1 / THIS PURCHASE WAS MADE POSSIBLE WITH THE GENEROUS SUPPORT OF THE SOUTH ASIA RESEARCH AND ACQUISITIONS FUND AND TALWAR GALLERY, NEW YORK CITY

BISHOP WHITE PAINTING (NORTH WALL)

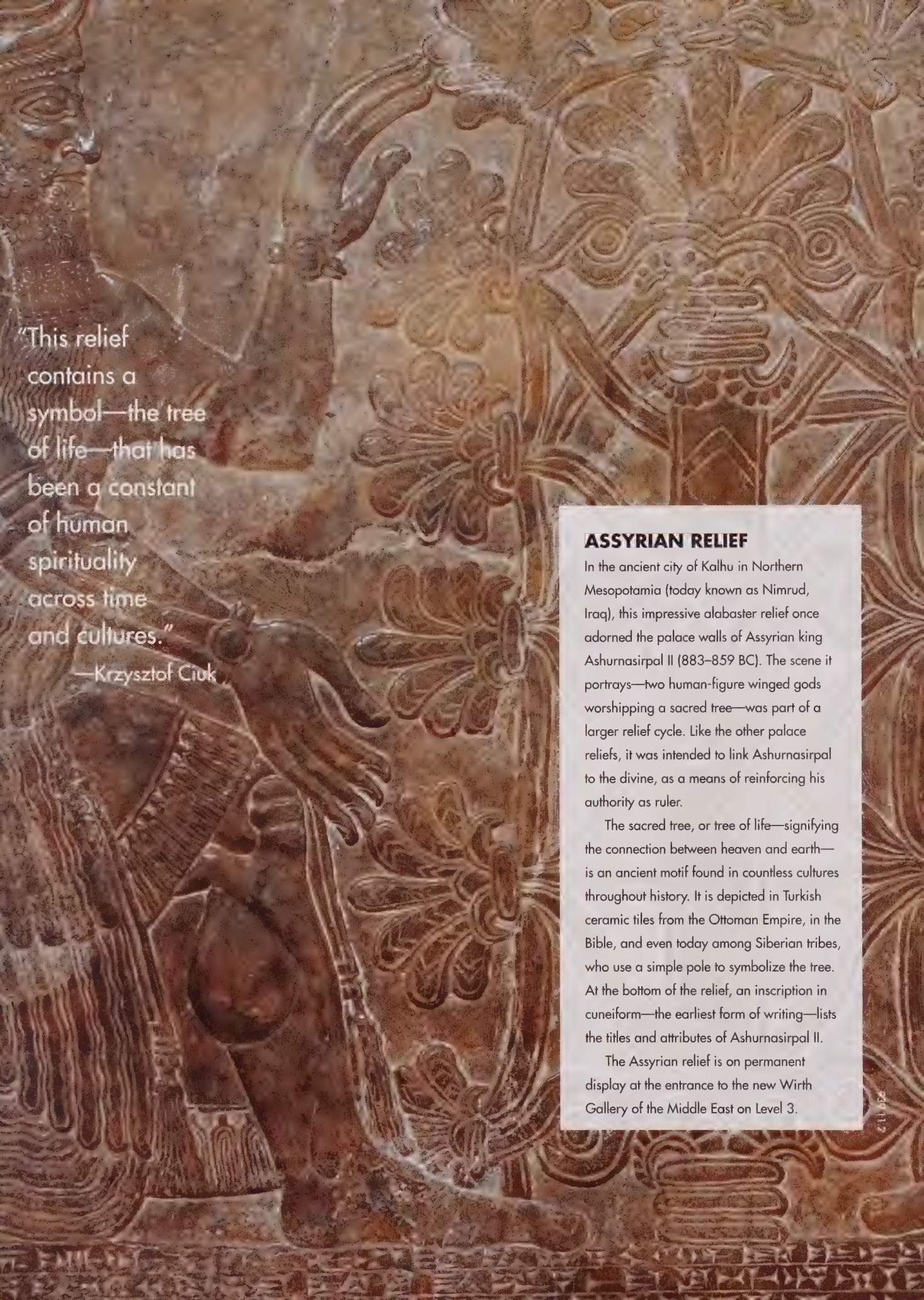
Painted more than seven centuries ago, the mural The *Paradise of Maitreya* once adorned the walls of a Buddhist monastery in China that no longer exists today. Created by the famed painter Zhu Haogu in 1298, the richly coloured mural depicts an imagined heaven with Maitreya, or Buddha of the future, as the central figure. Related deities surround him along with a king and queen converting to Buddhism, their heads being shaved in preparation.

Few museums outside China have examples of such murals. The ROM's is one of the best-preserved Yuan dynasty (1271–1368) temple wall paintings in the world. Shipped in 1928, it arrived at the Museum in 63 sections and was painstakingly restored in 1933. It's still possible to see where some of the sections were joined together. As part of the Renaissance ROM project, in 2005 *The Paradise of Maitreya* received another much-needed conservation treatment, restoring it to its full magnificence.

The mural is the centrepiece of the ROM's Bishop White Gallery, which holds one of the world's most important collections of Chinese temple art.

"The grand composition, intriguing subject matter, and powerful visual appeal of this magnificent mural spark curiosity. At the time it was created, it would have captivated many Buddhist followers with the reassuring message of spiritual salvation through faith and devotion."

—Ka Bo Tsang



"This relief contains a symbol—the tree of life—that has been a constant of human spirituality across time and cultures."

—Krzysztof Ciuk

ASSYRIAN RELIEF

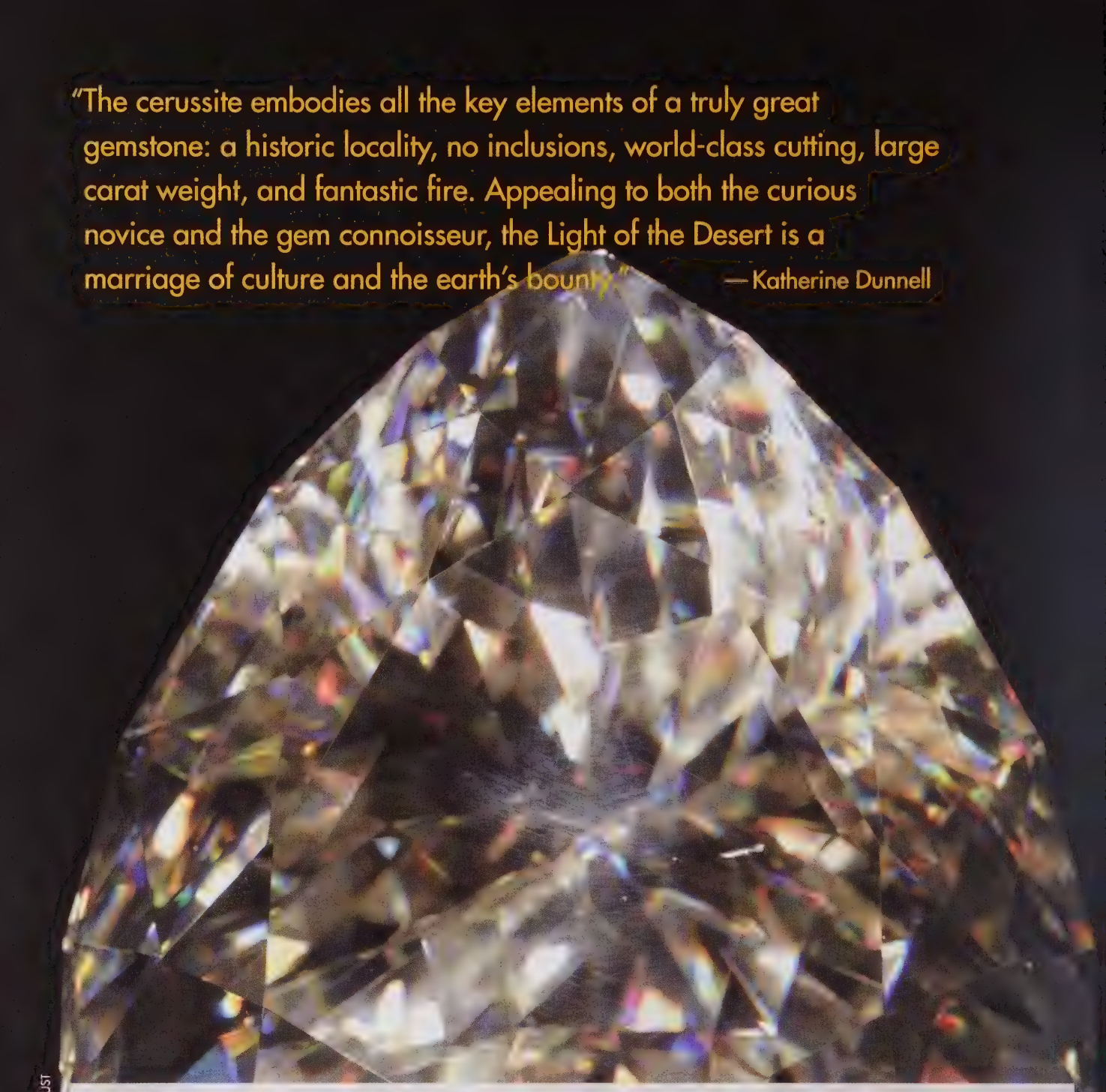
In the ancient city of Kalhu in Northern Mesopotamia (today known as Nimrud, Iraq), this impressive alabaster relief once adorned the palace walls of Assyrian king Ashurnasirpal II (883–859 BC). The scene it portrays—two human-figure winged gods worshipping a sacred tree—was part of a larger relief cycle. Like the other palace reliefs, it was intended to link Ashurnasirpal to the divine, as a means of reinforcing his authority as ruler.

The sacred tree, or tree of life—signifying the connection between heaven and earth—is an ancient motif found in countless cultures throughout history. It is depicted in Turkish ceramic tiles from the Ottoman Empire, in the Bible, and even today among Siberian tribes, who use a simple pole to symbolize the tree. At the bottom of the relief, an inscription in cuneiform—the earliest form of writing—lists the titles and attributes of Ashurnasirpal II.

The Assyrian relief is on permanent display at the entrance to the new Wirth Gallery of the Middle East on Level 3.

"The cerussite embodies all the key elements of a truly great gemstone: a historic locality, no inclusions, world-class cutting, large carat weight, and fantastic fire. Appealing to both the curious novice and the gem connoisseur, the Light of the Desert is a marriage of culture and the earth's bounty."

—Katherine Dunnell



M47982 / GIFT OF THE LOUISE HAWLEY STONE CHARITABLE TRUST

GIANT CERUSSITE GEM

A magnificent transparent gemstone, this is the world's largest faceted specimen of the mineral cerussite. The gem's rarity and the difficulty in cutting it has meant there are few large faceted stones in existence. Until now, no one has been able to facet, or cut, a cerussite larger than 200 carats. The ROM's specimen is a remarkable 900 carats. What makes this mineral so difficult to facet is the very thing that makes it an irresistible challenge to gem cutters—it is extremely sensitive to heat and vibration. Even warmth from the palm of the hand can damage it, so great care was taken to prevent the inevitable heat generated during polishing and grinding from shattering the gem.

This specimen's name, the "Light of the Desert," honours the gem's intense fire (called dispersion) and the deserts of Namibia, where it was found, and Arizona, where it was faceted. Dispersion, caused by light splitting into the spectrum of colours, is even greater in cerussite than in diamond. The larger the gem, the more dramatic the dispersion. The sheer size of this cerussite gem generates a spectacular fire.

The ROM's giant cerussite gem will be on permanent display in the new Teck Cominco Suite of Earth Sciences Galleries when it opens on Level 3.

"One of the most emblematic members of the Burgess Shale fauna, *Odontogriphus* was for many years one of the most poorly known. Hundreds of newly discovered specimens have afforded us a detailed view of the animal and we now know that, like other fossils from the Burgess Shale, *Odontogriphus* has a bizarre anatomy, with characters not common in modern animals."

— Jean-Bernard Caron

BURGESS SHALE'S *ODONTOGRIPHUS*

The half-billion-year-old Burgess Shale, a spectacularly rich fossil site in Yoho National Park in BC's Rocky Mountains, provides a rare window into a crucial phase in the history of early life on Earth. Lying entombed within the rocks are exceptionally well preserved fossils of soft-bodied marine invertebrates that lived soon after the most important animal diversification in the history of life—the Cambrian Explosion. Most of the marine animals we know today have distant relatives in the famed shale.

More than 100 years ago this exceptional site, now a UNESCO World Heritage Site, was first excavated by the Smithsonian Institution. Beginning in 1975, ROM field crews, led by Dr. Desmond Collins, amassed hundreds of thousands of specimens over 18 field seasons, making the ROM's the largest and most diverse collection of Burgess Shale animals in the world. The specimens—held in trust for Parks Canada in a unique preservation relationship—continue to reveal answers about the origins of animal life.

Of the more than 200 species in the ROM's Burgess Shale collection, one in particular is causing a stir in the scientific community—*Odontogriphus*. ROM paleontologists Jean-Bernard Caron, David Rudkin, and their colleagues, in a recently published article in the prestigious scientific journal *Nature*, shed new light on this fossil previously dubbed "the toothed riddle." Their research revealed the "tooth" to be a type of feeding apparatus called a radula, proving that this fossil animal was related to primitive molluscs. *Odontogriphus* is entirely soft-bodied, showing that the mineralized skeletons of today's molluscs evolved later in time.

One specimen of *Odontogriphus*, pictured here, is on temporary display on the 2nd floor of the Rotunda. Other highlights of the ROM's Burgess Shale collection will be prominently displayed in The Peter F. Bronfman Gallery of Earth and Early Life when it opens on Level 2.

ROM57720

TOMB OF GENERAL ZU DASHOU (MING TOMB)

To generations of ROM visitors, it has been known simply as "the Ming Tomb." But recent research by ROM curator Klaas Ruitenbeek proved that the large-domed burial mound once contained the remains of famed Chinese general Zu Dashou and his three wives. The general's legendary bravery and loyalty as a tireless defender of the Ming dynasty against the steadily advancing Manchus earned him a place in Chinese history similar to that of General Wolfe's in Canada.

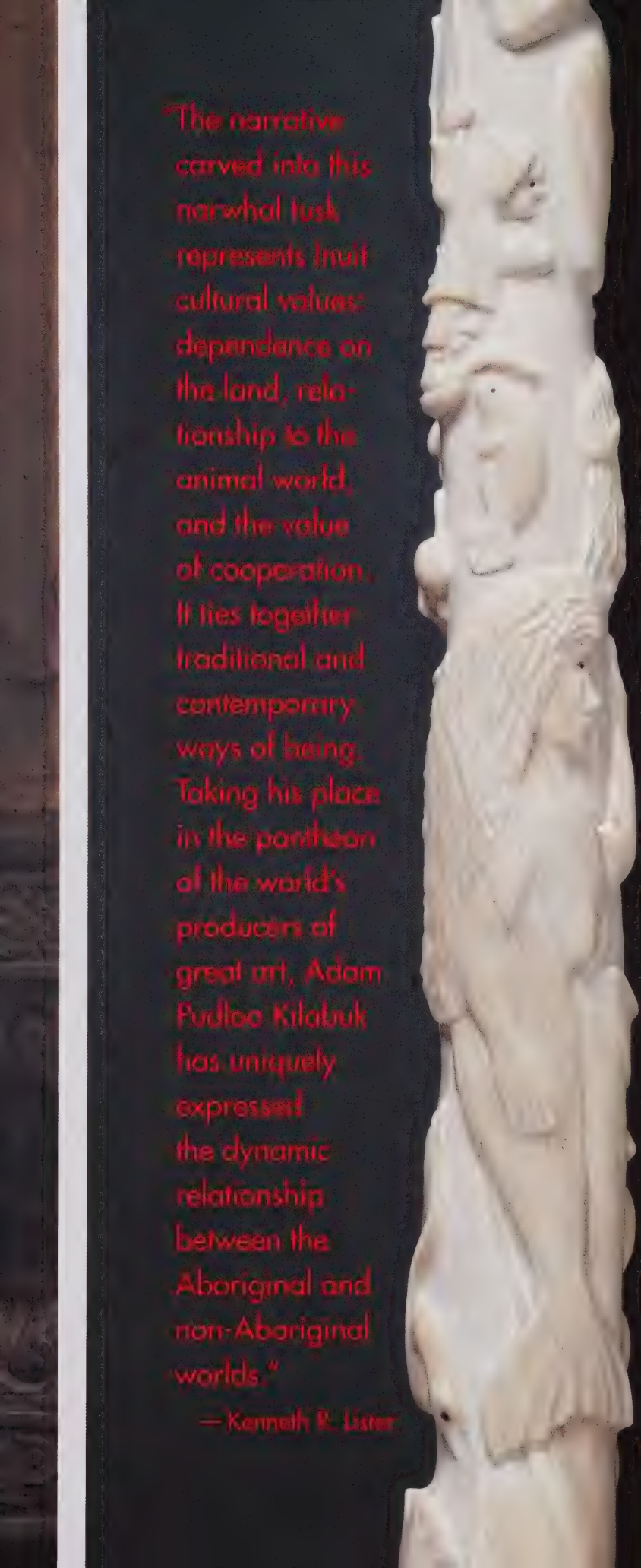
And neither is his story without tragedy. By the time the Ming imperial dynasty finally fell in 1644 several of General Zu's sons had switched loyalties and were fighting against him. In 1631, the general had given one of his loyal sons to the enemy as a hostage in an effort to expedite siege negotiations to relieve the people of the city of Dalinghe, who were starving. The tomb was erected after the exiled general's death in 1656, an indication of the esteem in which he was held, even by his enemies.

Centuries later within the walls of the ROM, the massive stone gateway, altar, and burial mound replicate the formation in which they were found in 1919 near a small village north of Beijing. A tall warrior statue in helmet and chain mail stands guard with his sword, as does the statue of an official with his tablet of office. The two camels, symbols of high rank, also once flanked the sacred path that led up to the tomb. Other tombs found within the enclosure next to the general's were most likely his sons'.

The Tomb of General Zu Dashou is on permanent display in the ROM's Gallery of Chinese Architecture, Level 1.

919.1.24.A-H, 919.1.26 / THE GEORGE CROFTS COLLECTION

There was a tradition that the ROM's tomb belonged to the famous general Zu Dashou, but we didn't know if it was true or where the tomb came from. I found the final proof only when, on a cold winter morning in 2005, under a tall tree in the middle of a garbage recycling station north of Beijing, I saw the name of one of Zu Dashou's sons carved on a giant stone slab raised on a stone tortoise. — Klaas Ruitenbeek



"The narrative carved into this narwhal tusk represents Inuit cultural values: dependance on the land, relationship to the animal world, and the value of cooperation. It ties together traditional and contemporary ways of being. Taking his place in the pantheon of the world's producers of great art, Adam Pudloo Kilabuk has uniquely expressed the dynamic relationship between the Aboriginal and non-Aboriginal worlds."

— Kenneth R. Lister

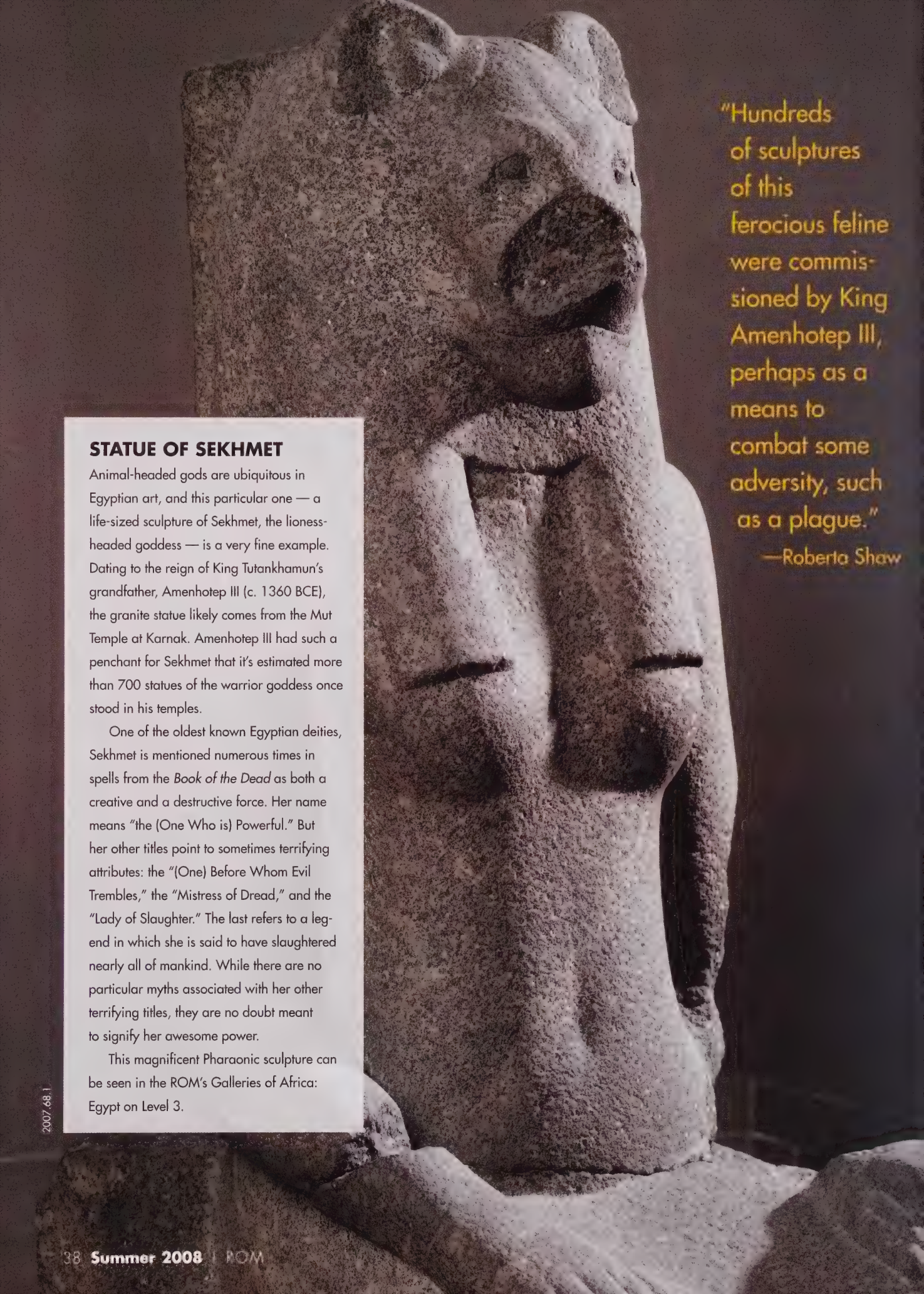
NARWHAL TUSK

Covered with carved images of the traditional Inuit world, this sculpture made from a narwhal tusk is a significant example of contemporary Inuit art because of the stories the carvings tell. Its images depict a microcosm of the Inuit world: principal animals (polar bear, white whale, seal, walrus, birds), a winter hunting scene, and Sedna (Mother of the Sea Animals) are portrayed alongside depictions of traditional acts such as drum dancing, which helped maintain the relationship between humans and animals.

The carvings include a twin-serpent staff, an ancient Greek symbol of medicine. Artist Adam Pudloo Kilabuk of Pangnirtung, Nunavut, included this symbol of the non-Aboriginal world alongside more traditional iconography in recognition of the important role of modern medicine in Inuit lives. The juxtaposition is in keeping with the overarching narrative of the tusk: the idea that different "worlds" can be intertwined, indeed, that a fine balance between these worlds is a contemporary Inuit reality.

The narwhal tusk is on permanent display at the entrance to the Daphne Cockwell Gallery of Canada: First Peoples on Level 1.

2005.42.1. THIS ACQUISITION WAS MADE POSSIBLE WITH THE GENEROUS SUPPORT OF THE LOUISE HAWLEY STONE CHARITABLE TRUST



"Hundreds of sculptures of this ferocious feline were commissioned by King Amenhotep III, perhaps as a means to combat some adversity, such as a plague."
—Roberta Shaw

STATUE OF SEKHMET

Animal-headed gods are ubiquitous in Egyptian art, and this particular one — a life-sized sculpture of Sekhmet, the lioness-headed goddess — is a very fine example. Dating to the reign of King Tutankhamun's grandfather, Amenhotep III (c. 1360 BCE), the granite statue likely comes from the Mut Temple at Karnak. Amenhotep III had such a penchant for Sekhmet that it's estimated more than 700 statues of the warrior goddess once stood in his temples.

One of the oldest known Egyptian deities, Sekhmet is mentioned numerous times in spells from the *Book of the Dead* as both a creative and a destructive force. Her name means "the (One Who is) Powerful." But her other titles point to sometimes terrifying attributes: the "(One) Before Whom Evil Trembles," the "Mistress of Dread," and the "Lady of Slaughter." The last refers to a legend in which she is said to have slaughtered nearly all of mankind. While there are no particular myths associated with her other terrifying titles, they are no doubt meant to signify her awesome power.

This magnificent Pharaonic sculpture can be seen in the ROM's Galleries of Africa: Egypt on Level 3.

2007.68.1

TAGISH LAKE METEORITE

This unassuming piece of porous black rock small enough to fit in the palm of your hand may be the ultimate time capsule. The Tagish Lake meteorite contains the oldest and most primitive organic material dating back to the formation of our solar system more than 4.5 billion years ago.

What makes the Tagish Lake find so significant is that it was collected cold and remained frozen—thanks to a quick-thinking sometime geologist, Jim Brook, who recovered the samples from a frozen lake in northern Canada in the winter of 2000 and immediately stored them in his wilderness camp freezer. By preserving the ice-cold temperature of the meteorite, the complex carbon-based compounds contained within may still be as pristine as the day they were formed in the darkness of deep space. One day, the Tagish Lake meteorite may reveal answers about the very earliest days of our solar system.

A thawed sample of the meteorite will go on permanent display in the ROM's new Teck Cominco Suite of Earth Sciences Galleries when it opens on Level 3.

M52292

"I think of the moose as iconic because it has been on continuous display at the ROM since it was prepared in January 1934, and is likely the Museum's longest-serving mount. Its antlers have the largest spread of any North American moose recorded by the Boone and Crocket Club to date."

—Judith Eger

WORLD-RECORD MOOSE

One of the most impressive features of moose are their large palmate antlers. At a spread of 1.79 metres (about 6 feet), the antlers on this moose in the ROM's collection are considered a world record—measuring more than 12 centimetres (5 in) longer than the nearest competitor.

The moose is so striking that it was offered a starring role in an automobile commercial. In June 1992, the moose travelled by transport truck to Kapuskasing, Ontario, where it was filmed for a GM Saturn commercial.

This particular moose is actually a composite of two animals: the antlers were given to the ROM in 1901 and come from Nipissing, Ontario, while the body was donated 30 years later, and is from Cochrane, Ontario. Although not completely unknown, it isn't common practice to create a composite using two animals. Two good reasons persuaded the ROM to do so: there was a skilled taxidermist, Knud Neilson, on staff during the 1930s, and the world-record antlers required a body befitting their stature.

The largest member of the deer family, moose can weigh as much as 650 kilograms (1430 lbs). During the summer months moose will consume up to 27 kilos (60 lbs) of food per day—comparable to 250 hamburgers in a day.

The moose is on display in the Patrick and Barbara Keenan Family Gallery of Hands-On Biodiversity on Level 3.

THE DEATH OF GENERAL WOLFE

More than a famous document of Canada's military and colonial history, the painting *The Death of General Wolfe* is a visual marker of the pivotal moment in 1759 when Britain finally claimed New France as its own. Not necessarily a realistic representation of the actual event, this monumental tableau contains historical figures we know were not present. Rather, it is a highly stylized version of events, infused with ideas of heroism, the idealized "noble savage," and even Christ-like undertones.

Since it first caused a sensation at the Royal Academy of London in 1771, the painting has spawned countless copies, which have secured its status as an icon of Canadian history. The ROM is fortunate enough to own one of the original five large versions painted by Benjamin West's own hand. This version was the last, painted in 1806, and remained in the artist's London gallery until it was purchased 20 years later by a descendant of Brigadier-General Monckton, Wolfe's second-in-command in Quebec.

The Death of General Wolfe is on display in the ROM's Sigmund Samuel Gallery of Canada on Level 1

BOOK OF THE DEAD

The ancient Egyptian *Book of the Dead* contains magical spells that were used to help the deceased pass through the dangers of the underworld and attain an afterlife of bliss. The first examples, dating back to 1550 BCE, are relatively short with few illustrations. Over time, however, the book grew in popularity, becoming longer and more elaborate.

Recently, members of the prestigious University of Bonn Book of the Dead Project in Germany judged the ROM's copy of this ancient book, written on fragile papyrus, to be one of the most outstanding specimens in the world. Dating to about 320 BCE, its artistic quality ranks among the finest of its day, and the papyrus is one of very few surviving examples to retain extensive gold-leaf decoration.

Until recently, most of the ROM's *Book of the Dead* scroll, which measures about 6 metres (16 ½ feet) in length, was in storage, where it remained for almost a century; only a 1-metre section was on display in the Gallery of Africa: Egypt. But through a conservation project that began this spring, the entire fragile papyrus will be restored to its original splendour and will be publicly displayed as a whole for the first time.

The ROM's internationally prominent copy of the *Book of the Dead* will go on display in the Gallery of Africa: Egypt later this year.

"This book is an outstanding example of a self-help guide for passing to the next life."

—Roberta Shaw

EARL OF PEMBROKE'S ARMOUR

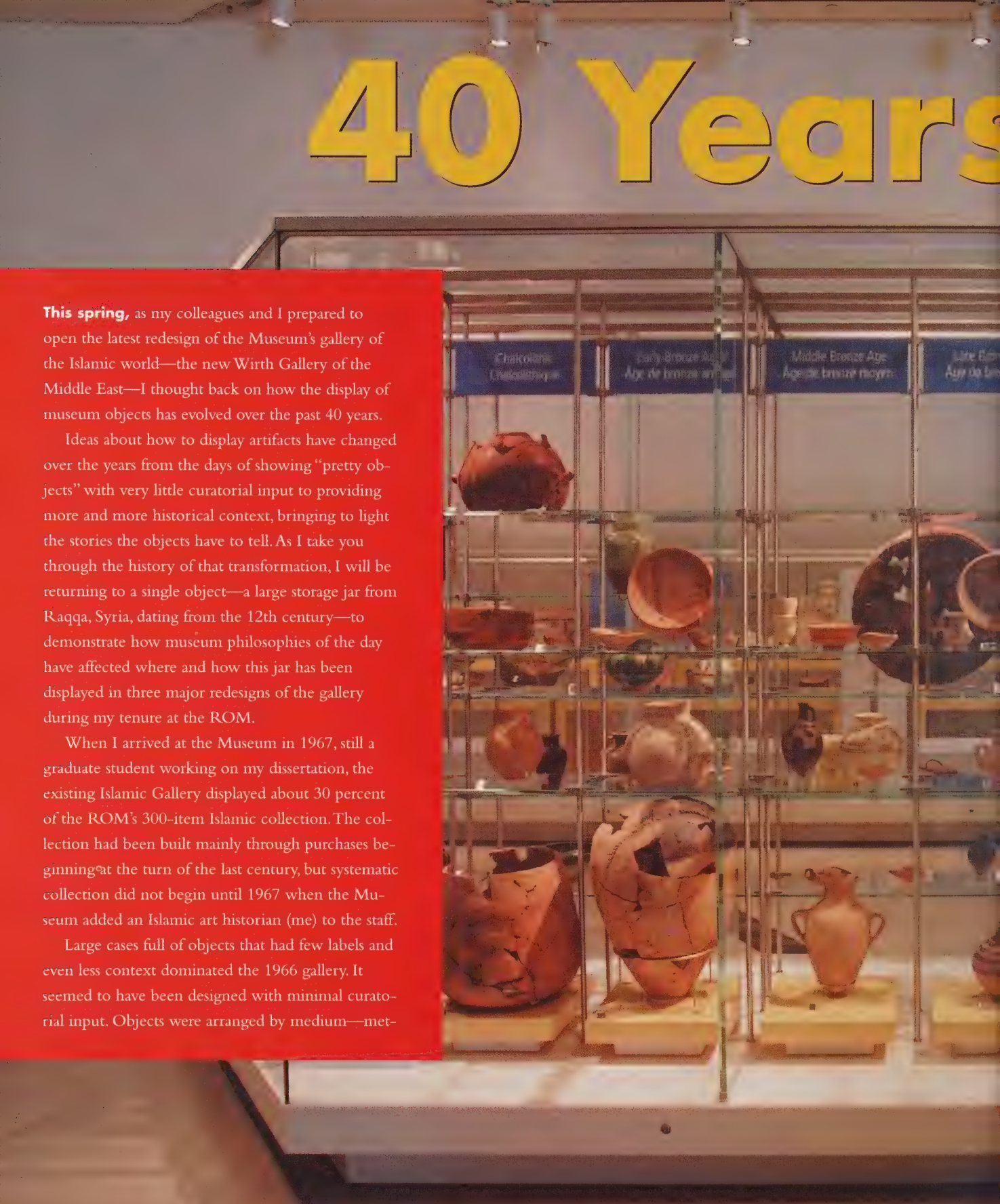
This anime, a type of armour made from horizontal overlapping strips, was made c. 1553–1555 in Henry VIII's Greenwich royal workshop under Erasmus Kyrkenar, one of its great master armourers. It is one of only three Greenwich animes on view in public collections. (The others are in the Royal Armouries in England and the Kelvingrove Museum in Glasgow.) The ROM's anime is assumed to be the core part of what is called a small garniture, an armour with pieces that can be added or detached to produce various configurations for different purposes. It's analagous to a camera that comes with different lenses.

Like all armour of high quality, it would have been designed for the exact physical dimensions of its owner, believed in this case to have been William Herbert, the first Earl of Pembroke. Custom-designed armour like this provides a more accurate portrait of its wearer than any painting or sculpture because it corresponds exactly to the physical reality of its owner. Well over 400 years after this man lived, we can see his three-dimensional form and confirm that, contrary to popular belief, people of that time were not necessarily smaller than we are today.

Armour was one part function, one part art, and one part fashion. Its direct relationship to fashion is apparent in the shape of the breastplate, which mirrors the civilian jacket, or "doublet," worn by men of the English nobility of the 1550s. Its artistry is apparent in the virtuoso craftsmanship.

This fascinating "body without a soul" is currently on display in the ROM's Samuel European Galleries, Level 3.

40 Years



This spring, as my colleagues and I prepared to open the latest redesign of the Museum's gallery of the Islamic world—the new Wirth Gallery of the Middle East—I thought back on how the display of museum objects has evolved over the past 40 years.

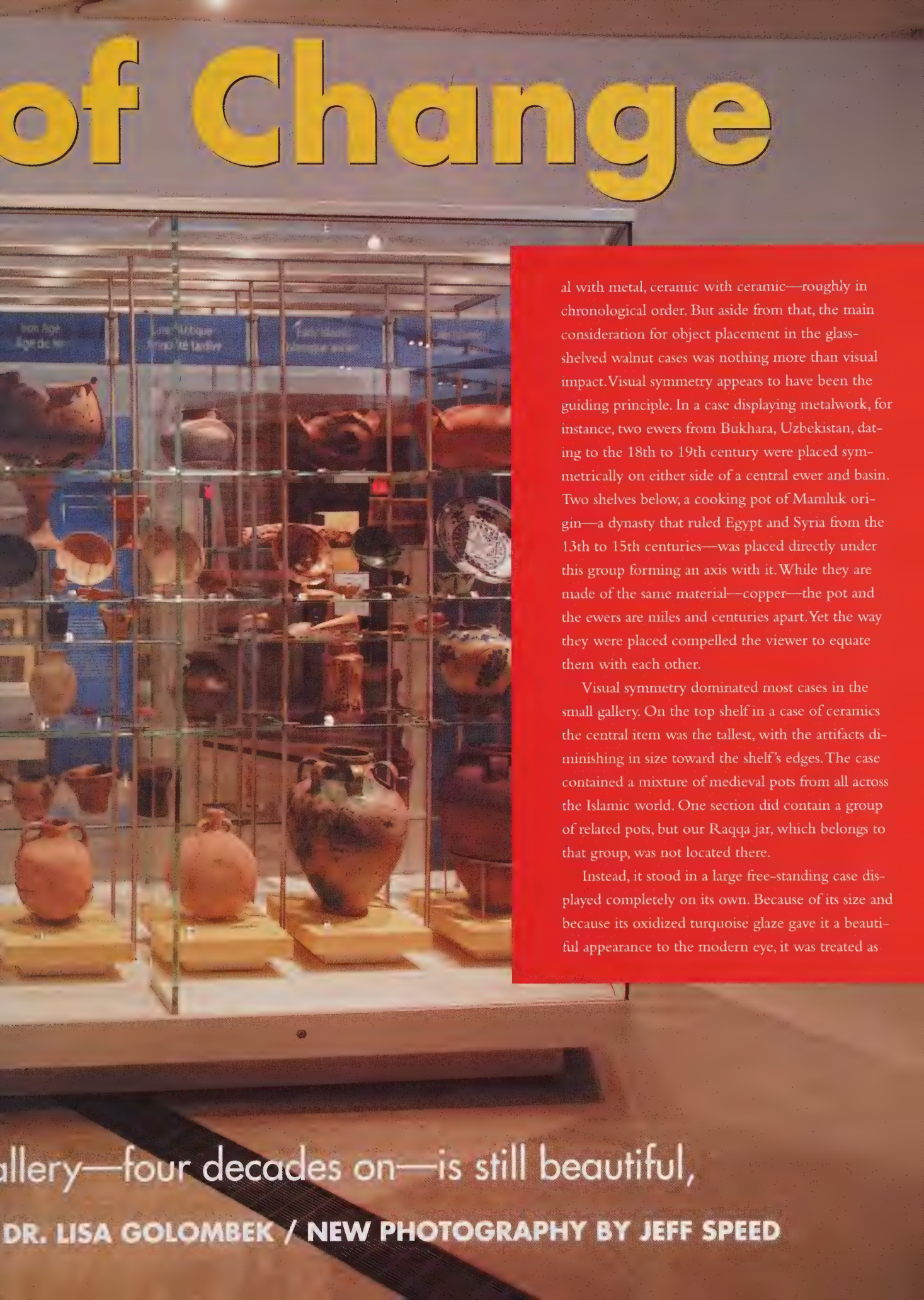
Ideas about how to display artifacts have changed over the years from the days of showing "pretty objects" with very little curatorial input to providing more and more historical context, bringing to light the stories the objects have to tell. As I take you through the history of that transformation, I will be returning to a single object—a large storage jar from Raqqa, Syria, dating from the 12th century—to demonstrate how museum philosophies of the day have affected where and how this jar has been displayed in three major redesigns of the gallery during my tenure at the ROM.

When I arrived at the Museum in 1967, still a graduate student working on my dissertation, the existing Islamic Gallery displayed about 30 percent of the ROM's 300-item Islamic collection. The collection had been built mainly through purchases beginning at the turn of the last century, but systematic collection did not begin until 1967 when the Museum added an Islamic art historian (me) to the staff.

Large cases full of objects that had few labels and even less context dominated the 1966 gallery. It seemed to have been designed with minimal curatorial input. Objects were arranged by medium—met-

Once focused on "pretty" objects, the ROM's Islam
but now sheds light on the stories behind the artifac

# of Change



al with metal, ceramic with ceramic—roughly in chronological order. But aside from that, the main consideration for object placement in the glass-shelved walnut cases was nothing more than visual impact. Visual symmetry appears to have been the guiding principle. In a case displaying metalwork, for instance, two ewers from Bukhara, Uzbekistan, dating to the 18th to 19th century were placed symmetrically on either side of a central ewer and basin. Two shelves below, a cooking pot of Mamluk origin—a dynasty that ruled Egypt and Syria from the 13th to 15th centuries—was placed directly under this group forming an axis with it. While they are made of the same material—copper—the pot and the ewers are miles and centuries apart. Yet the way they were placed compelled the viewer to equate them with each other.

Visual symmetry dominated most cases in the small gallery. On the top shelf in a case of ceramics the central item was the tallest, with the artifacts diminishing in size toward the shelf's edges. The case contained a mixture of medieval pots from all across the Islamic world. One section did contain a group of related pots, but our Raqqa jar, which belongs to that group, was not located there.

Instead, it stood in a large free-standing case displayed completely on its own. Because of its size and because its oxidized turquoise glaze gave it a beautiful appearance to the modern eye, it was treated as

allery—four decades on—is still beautiful,

DR. LISA GOLOMBEK / NEW PHOTOGRAPHY BY JEFF SPEED

unique. The display was based not on the jar's original meaning to the people who used it in the 12th century but on the aesthetic taste of the 20th century.

In 1969, two years after I was hired, I participated in my first gallery re-installation—we expanded the gallery and moved to a different room. In a first attempt to create context for the objects on display, we added a small chamber at the gallery's entrance that displayed a small ceramic tile in the shape of a mihrab, or prayer niche. A Persian arch, correctly constructed with three centres and fitted out with blue tiles, served as the gallery's entrance. With this arch we intended to evoke the architecture of a key region in the Islamic world—Iran. We also included photographs of other Islamic architecture.

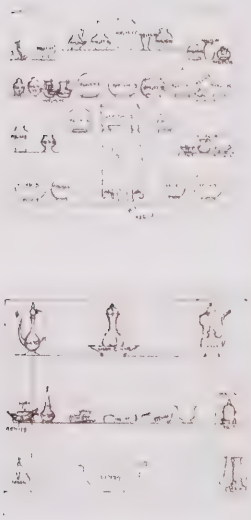
The philosophy behind the 1969 installation was a clear departure from the earlier gallery. Now, along with the physical context provided by the arch and the photographs, we also placed the objects wherever possible in a social historical context—whether they were intended for the upper classes or for mundane use. If an object appeared to be a copy of a superior version, for instance, the two were placed side by side to invite comparison. We had two superior examples of Safavid blue-and-white pottery bowls, which were close copies of Chinese Wanli porcelain, displayed alongside a rather poor copy, illustrating that "down-market" versions of goods were available—the knock-offs of the time.

While we did reuse the walnut cases, the displays now incorporated labels that provided more recent and specialized information about the objects. New plexi-boxes featured special artifacts, singled out for closer viewing, which was not possible within the larger cases. Often items were still chosen for their aesthetic value—a fine ivory powder horn from Mughal India, for instance—but also for their historical importance or their small size.

In the 1969 installation, our Raqqa jar stood in a low floor case surrounded by other Raqqa pots. Around these large objects we scattered Raqqa oil lamps, suggesting a recently unearthed hoard from an archaeological dig. The idea was to place this beautiful jar within its original setting, where it would have been just another storage vessel used in preparing meals.

Over the next decade this gallery was modified only slightly, but it underwent a major transformation when the ROM expanded in 1982. Intensive deliberation among curators and designers went into its planning. At this stage, a new profession—interpretive planning—made its appearance in the museum world. Interpretive planners were meant to be editors deemed more knowledgeable about how to address the public than the curators and they were responsible for developing consistency in label content and style.

In 1982, the Islamic Gallery was intended to be part of a "cluster" called



Above: Drawing of the pottery case (top) and Islamic metalwork in the1965 gallery. Right: Reinstallation of the Islamic ceramics in the 1969 gallery.

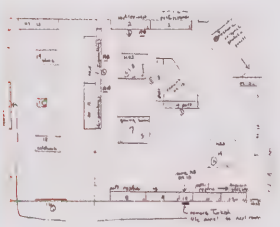
the Mediterranean World, with themes tying together the various civilizations in the region. In reality the idea didn't work all that well, and most galleries turned out to be quite traditional, stocked with hundreds of objects lined up on horizontal shelves. But because the Islamic Gallery fell at the end of a circulation path, we decided that the visitor might be treated to something quite different. The curators now in charge, archaeologist Ed Keall and I, both had extensive field experience and felt strongly that the artifacts should be put into a context evoking the Middle East. The gallery was constructed to resemble a Middle Eastern city, with re-creations of religious, commercial, and residential spaces.

A corridor, or nave, leading to a mihrab, re-created a Mosque environment and was fitted with a large Mamluk Qur'an, a panel of Iznik wall tiles, and a hanging prayer carpet. Nearby, a carved wood cenotaph from a Shiite shrine, probably from Iran, complete with inlaid brass candlesticks with paraffin candles, evoked a shrine atmosphere. Even a fragment of the *kiswa*, the covering of the cube-like shrine at Mecca, was hung on the wall. The space provided a context for the artifacts, giving them meaning that could not have been conveyed had they been displayed separately.

In a courtyard in the residential section of the gallery, a working marble fountain commissioned from artisans in Damascus, Syria, provided a soothing sound for the tired visitor, who could sit on one of the stools and look at Persian paintings displayed at table level. A room setting held some real artifacts and some copies inspired by 19th-century house interiors from Cairo and Damascus. The Textile Department rotated the display of curtains, cushions, and carpets, making this one of the most charming spots in the Museum.

We displayed our Raqqa jar in the commercial section, in a re-created street bazaar. Fallen from its place of prominence in the original gallery, the jar was now found at the back of the "potter's shop" among other storage vessels. One difficulty with the several "shops" was that many of the objects were too distant for close inspection. As well, information meant to be accessible by audio devices never did become available. Curators proposed using various means of labelling, but in the end, the items remained unidentified. Their context gave them an identity, and they in turn created a context. But intellectual content was missing.

This gallery was very well received by the general public. People enjoyed the fountain and felt as if they had actually just visited a city in the Islamic world. Almost everyone loved the gallery—except the young Muslim students in my Islamic art classes. They complained that the photographs and the grungy bazaar were not accurate representations of modern cities in the Islamic world. They did not wish to be seen as backward. Another problem lay in the



Far left: Plexiglass cases highlight individual objects in the 1969 gallery. Left: The display of later Persian pottery invites comparison of luxury and downmarket vessels. Potters' marks are displayed at the lower left of the case. Above: Plan of the 1969 gallery showing the introductory alcove in the upper right corner.

mixing of styles—one of the gallery's arches was Persian, another from Cairo, and a third, a Moorish-style version from Cordova. Periods were also juxtaposed, medieval together with 19th century, for instance.

Looking back, it's clear that this approach reinforced the stereotypical notion that the Islamic world is and was homogeneous and that it never evolved through time. Neither is true. The gallery failed to distinguish the great ethnic and regional differences, which were obscured by the umbrella of religion.

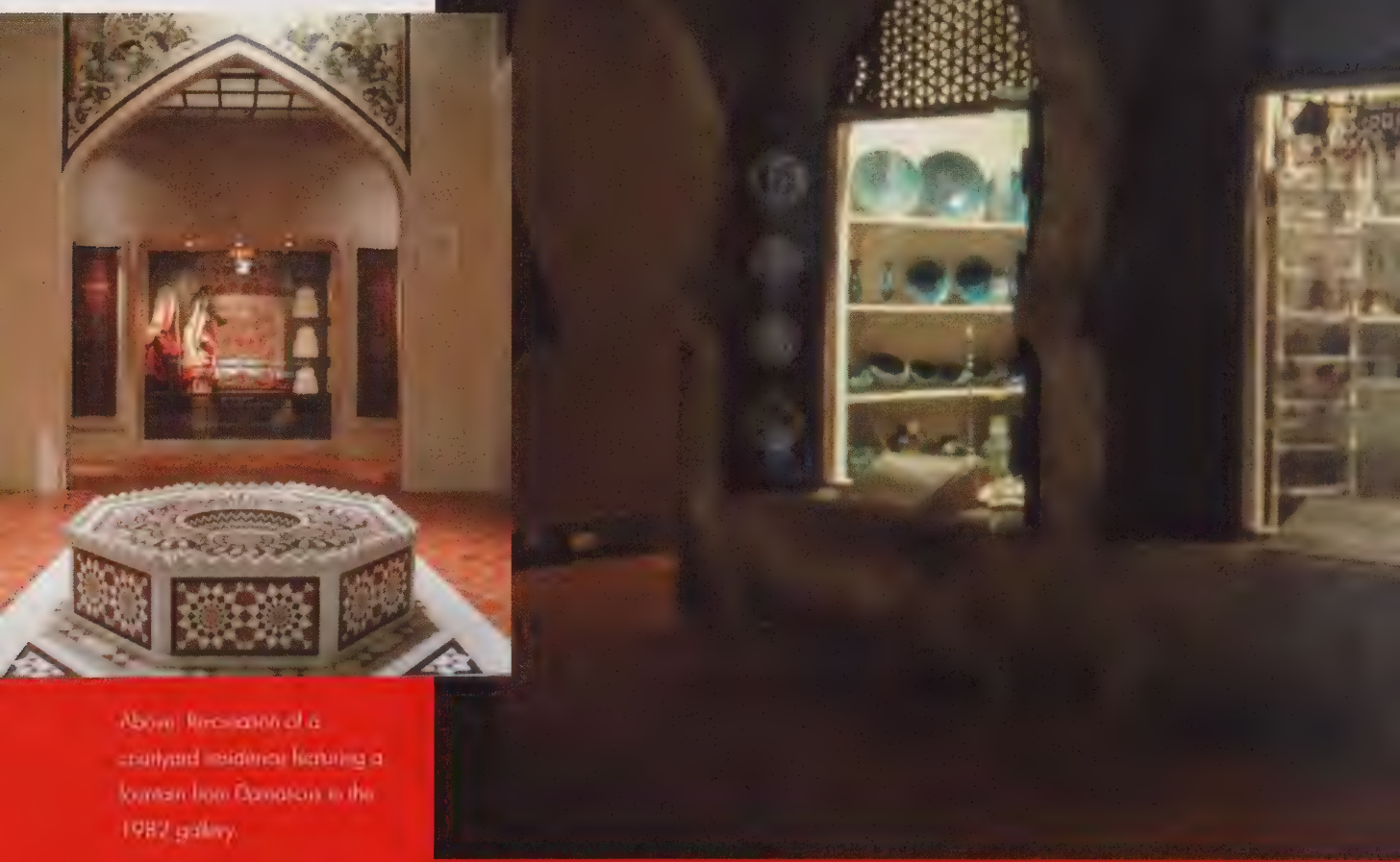
When the ROM launched its Renaissance ROM building campaign in 2001, it gave us the opportunity to redress these issues. After three years of planning, the most recent incarnation of the Islamic world gallery opened in April. In this newest gallery, the building's architecture was at least as significant a factor as the artifacts and the curatorial message. The unconventional geometry of the new building meant the new gallery has walls that slant and piers jutting out in inconvenient places from the floor to support the sides of the Michael Lee-Chin Crystal.

The design approach to display, as in all the new galleries, pre-eminently favours the aesthetics of the objects. While the designer's point of view was often different from ours, we came to realize that allowing objects to stand without physical or visual context is one of many valid ways to view the artifacts. Labels convey knowledge, but it's worth remembering that visitors may be more drawn by other display elements—such as the interplay of shapes, colours, or textures.

Our goal was to display a larger number of artifacts than ever before. Since 1966, I had been building the collection as steadily as the budget allowed and, including excavation material brought back by archaeologist Ed Keall, our holdings had tripled to more than 1200 objects. In the end, we managed to put more than 800 of them on display.

Early on, the team responsible for Western Asia—Krzysz Ciuk, Ed Keall, Robert Mason, Bill Pratt, and I—decided to combine collections. We included in one gallery both the Islamic world and the ancient—comprising collections from Mesopotamia, Iran, and the Levant, including Palestine, dating back some 20,000 years before the armies of Islam swept across the Middle East in the 7th century. Previously, the Islamic section had its own gallery while the "ancient" Middle East was displayed in three separate ones. With this arrangement, we could tell the region's story from its beginnings to pre-modern times.

The main conceptual difference underlying the new Wirth



Above: Recreation of a courtyard residence featuring a lantern from Qamaleh in the 1982 gallery.

Gallery was that we were not trying to tell the whole story of the civilization. That could be done more effectively in books. We decided to tell only those stories that emerged from the artifacts.

The trend of constructing physical context that was so popular among museums in 1982 when we planned the previous gallery is now out of fashion. Only two displays in the newest gallery incorporate physical context—the shrine that is re-created in the new gallery as it was in the old, and a display of technology showing pots arranged as they would be drawn in an archaeological report, lined up horizontally according to function: cooking, serving, storage, etc. This is where our turquoise Raqqa jar has ended up.

Instead of using physical context, we tell our stories through intellectual content using several key themes—religion, technology, documents, arts, and warfare. Under the theme of spirituality, for instance, one case holds artifacts about Paradise, another focuses on Islam. As part of this theme, one case within the gallery reveals spiritual continuity within the folk culture—despite great political change and the introduction of a new religion. We tell this story by combining pre-Islamic and Islamic artifacts about religion, afterlife, and folk magic.

Under the arts theme, on the other hand, the pre-Islamic and Islamic collections are displayed separately because, as the Middle East came to accept the new religion, the subjects depicted and the types of art objects that were created began to change. Under Islam, sculptures of deities, or even kings, were no longer required. Instead, the many small courts that arose throughout the Islamic world demanded luxury goods. Even so base a material as pottery could be made to look extravagant with techniques such as lustre-painting that gives the impression of gold.

In the few places where objects are not organized by theme, we display items by medium chronologically to make a point: for instance, to demonstrate the progression of artistic achievement across the ages.

Great pains have been taken to tell a story within each grouping, particularly when the story has emerged from our own research. We've given special treatment to ceramics since it is the strength of our collections. One grouping looks at how certain ideas become fashionable—and how particular styles permeate the culture at any given time. During the 12th to 13th centuries, for example, representations of the human figure were in vogue in all media—ceramics, glass, metalwork, even textiles—whereas in preceding centuries more abstract subjects were in favour. In the 17th to 19th

Left: The re-created bazaar displays pottery, metalwork, and farm implements. The horseshoe arches are Spanish architectural forms. Right: A room setting with two mannequins in costume and furniture inlaid with mother-of-pearl.

centuries, much of the Islamic world became enamoured with styles found in imported goods from Europe and China. These kinds of displays give visitors a sense of the great changes that took place over time, avoiding the perception from the previous gallery that the region was static.

By focusing on whatever story the object or group of objects has to tell—whether it's about changes in style, new techniques, changes in the marketplace, religious beliefs, or notions about the role of horses—we avoid presenting artifacts as art objects or giving objects the single view that results from supplying physical context, as in the previous installation. By presenting these pockets of insight we have tried to overcome the "homogeneity" problem of the previous gallery.

Sophisticated labeling allows us to provide as much information as possible: one label on each case provides an overview of the subject, while additional narrative labels tell more in-depth stories behind selected objects. The objects are chosen for their importance—they might contain a telling inscription or provide insight into everyday life or an unusual practice. And, as always, some items are chosen for their visual appeal. Creating beautiful as well as informative galleries means that we will never completely move away from visual impact. But now it is secondary to the message behind the material. And, unlike in earlier galleries, every object has a caption label providing at least basic information.

Another innovation is that we have also introduced many additional subjects. Documentation, a subject touched on in the 1982 gallery with a display on the invention of writing, has been expanded considerably. We've combined the ancient and Islamic Middle Eastern collections in a display of cuneiform tablets, coins, and examples of Islamic art with decorative writing. As well, the ROM's huge collection of Islamic arms and armour, only a few pieces of which have ever been on display, is now featured with a whole section dedicated to the Middle Eastern culture of warfare, the horse, and the hunt.

While the actual display space is slightly smaller than in previous installations, we met our goal of displaying many more objects than the previous gallery. New collections, particularly gifts and acquisitions related to our research (see "Feat of Clay"), have found their way into the gallery.

Museums have many different audiences: families, university students and graduates, artists—none of whom may be specialists. With its multitude of artifacts and the facts behind them, the new Wirth Gallery of the Middle East aspires to meet their diverse needs. For teachers and docents leading tours of the gallery, the themes provide issues for meaningful discussion. For everyone, the new gallery offers a much richer glimpse into the cultural achievements of peoples from the Middle East. ROM

This page: Views of the technology section in the 2008 gallery, the new Wirth Gallery of the Middle East. At left is the 12th-century Raqqa storage jar within the pottery matrix. Next page, top right: Blue-and-white tiles from a geometric panel in the madrasah at Khargird in northeastern Iran, c. 1444. Next page bottom

Feat of Clay—Uncovering Ceramic History

Over the last two decades, the ROM's Islamic World curators have been conducting a major ceramics project to figure out when and where the ROM's Persian pottery was made. The results—significant enough to require a revision in how we understand the history of later Persian pottery—are displayed in a case in the new Wirth Gallery of Islamic Art.

Curator Lisa Golombek and archaeologist Rob Mason have been collecting clues about the ROM's 16th- to 18th-century Persian pottery using a variety of methods. One, called petrographic analysis, is the microscopic study of the ingredients from which pottery is made. These findings were compared with clues from traditional art history analysis—the study of artistic styles, such as shapes, and decoration—and from potter's marks on the pottery. The results allowed them to date the pottery much more precisely and to know which cities in Iran produced the objects.

In the 1982 gallery, Lisa Golombek had begun to look at widespread copying of blue-and-white chinoiserie pottery that had taken place in the Islamic world in the 17th century. Over the past 25 years, Lisa and the department have resolved many questions. She has discovered, for instance, that well-known historical figure Tamerlane (1370–1405), the notorious warlord who ruled from his court at Samarqand, Uzbekistan, played a role in spreading the practice of copying blue-and-white Chinese porcelains throughout the Islamic world.

A panel of blue-and-white tiles from Iran (above, right), a recent purchase, is a rare surviving example of this fashion. The panel comes from a madrasah, or theological school, at Khargird in northeastern Iran, a region ruled by one of Tamerlane's sons. In the 15th century, Syrian potters were the crème de la crème of artisans in the Islamic world and Tamerlane captured and brought the country's best potters back to Samarqand with him as booty from his 1402 win over Syria. Tamerlane loved chinoiserie pottery so much that he ordered these potters to produce copies of Chinese porcelains for local use. Tamerlane's domains had long been known for their ceramic wall tiles, but under his successors, local potters were asked to try their hand at making the tiles look like Chinese porcelain . . . hence the ROM's tiles. When the potters were finally liberated in 1411 by Tamerlane's grandson, they started to make their own chinoiserie tiles in their homeland. From there, the fashion spread like wildfire to nearby Egypt and Ottoman Turkey.

In the Wirth Gallery, three Syrian tiles are displayed beside Persian ones, revealing a small part of history that has been reclaimed through ROM research.

left: The Spirituality Courtyard in the Wirth Gallery with two cases relating to the religion of Islam (Paradise and the Shrine). Right: A case in the Wirth Gallery shows blue-and-white pottery from Iran from the 15th to 17th century, the tile panel from Khargird, and three Syrian tiles shown at the upper left.

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Paleontologist Dr. Kevin Seymour sizes up a potential addition to the ROM's collection at the Seven Seas Fish Market, Kensington.

JEFF SPEED

Fishful thinking

One paleontologist explains how an important ROM collection began with dinner. **By Kevin Seymour**

Many people are familiar with the usual museum methods for collecting artifacts or specimens: excavate for dinosaur bones or ancient ruins, run expeditions to exotic or inhospitable places to find elusive or undescribed species. This is the stuff of *National Geographic* TV programs, even the pages of our own *ROM magazine*. But for more than 20 years now, I have been collecting museum specimens in a more commonplace locale—Toronto supermarkets.

In North America, our diet is quite restricted. We tend to eat only a few kinds of birds—chicken, turkey, quail—and mammals—cow, pig, lamb—and no amphibians or reptiles (how many of you have had frog legs or alligator more than once?). Even the fish in our supermarkets are not diverse: think salmon, cod, sole, maybe snapper and a few others, and most often they come as boneless fillets. But this is not the case in other cultures.

The Toronto area is home to some sizable ethnic fish markets serving their local communities: Kensington Market (primarily Caribbean), Markham (Chinese, Japanese, and other Asian cultures), and the Danforth and College Street West (the Mediterranean region). People of each culture are familiar with the fish from their home country, and wish to continue including them in their diet. The result: each market carries a diverse offering of whole fish species.

My own interest in fish began more than 25 years ago when I first started cataloguing a set of Pleistocene, or Ice-Age, fossils from Florida in the ROM's Paleobiology

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collections. Although most were mammal bones, there were some fish bones, too, and identifying them was particularly problematic. The department didn't have any comparative fish skeletons. So I consulted with the Museum's fish department, Ichthyology. They did have a few skeletons, primarily Ontario and Atlantic Coast commercial species, but very few from the Caribbean, the main source of fish found in Florida. But the ichthyologists gave me a good suggestion: if I needed Caribbean fish skeletons, why not just buy some fish from Kensington Market? With no budget at first, I began to purchase my dinner at the market, then save the skeletons for the ROM. I was amazed at the diversity of whole fish species for sale, and didn't know where to start. We needed them all. I was "hooked."

In 1988 I received a government grant to hire some summer students to prepare the skeletons for our comparative collection. The grant came with some additional money for fish purchases. Now I could go every week on a fishing expedition to Kensington Market, and on every visit I found a different species for sale. While Ichthyology staff assisted with identifications, all summer the team of students cooked, cleaned, and numbered fish bones. Almost every summer since, we have hired one or more students or accepted volunteers to continue this work. This way, we have added hundreds of skeletons to the collection, all at minimal cost to the ROM.

Over time, word began to get out that the ROM had a sizable comparative fish bone collection. Archaeologists started visiting to study our skeleton collection (rather than our fossils!) to identify bones from archaeological middens, the garbage dumps of yore. Numerous times they came with puzzling bones only to find one of our fish skeletons was a perfect match. Several species

of the jack family, in particular, often have strange swollen bones in their spine, ribs, and parts of their skull that are so odd they don't even look like fish bones. When they show up in middens or in fossil sites, they are usually set aside as unidentified whatzits. But now we had the solution to this puzzle. More than one archaeologist has left our collection sporting a wide grin. Sometimes (with my encouragement) these archaeologists have brought donations in thanks, even fish caught nearby their archaeological sites. Our collection continued to grow.

Then, a friend told me about the Asian superstores in north Toronto. I discovered a whole new set of fish species available there. At first I wondered whether we really needed these particular species, as we have essentially no Asian fossils in our collection. But when a colleague from the Tyrrell Museum of Palaeontology in Drumheller, Alberta, came to visit, he was overjoyed to see some of these Asian fish skeletons. The milkfish, for example, a popular food fish in the Philippines, represents a kind of primitive fish whose relatives are commonly found in the famous dinosaur fossil deposits of Alberta. But this kind of fish no longer occurs in North America, so he had never seen a skeleton before.

Several times now I have even found unusual fish species that—it turned out upon consulting ROM ichthyologists—were not even represented in the ROM's main fish collections (but are now). This just encouraged me in my odd hobby.

Although my collecting may sound a bit off-the-cuff, I carefully photograph, weigh, and take a standard set of measurements for each fish before cooking it. My kitchen ends up looking a bit like a science lab, much to the amusement of any visitors. I carefully consume only the meat, and save every bone. This is a bit of a labour of love, especially when eating more than one at a time, which requires organization so as not to mix them up.

I take the bones to the ROM, where I finish the processing, sometimes putting them in the ROM's infamous "bug room," where a colony of dermestid beetles cleans the bones by consuming every last morsel of flesh. Each skeleton, once clean and dry, receives a catalogue number (which is written on each bone that is large enough); this allows a researcher to take certain bones from two or more species and lay them side by side for identification purposes, but then to put back in the *correct* box for future reference. Since most bone or fossil identifications involve single bones, we store the dry comparative skeletons disarticulated, as separate bones, rather than together as a skeleton.

Why this fish diversity continues to be shipped to Toronto from afar is somewhat of a mystery to me, as sometimes the fish vendors don't even recognize all the species they are selling. So they are not the usual offerings, even for that region's cuisine. But the strength of a comparative collection is diversity, so these oddballs are exactly the kinds of species I am looking for, much to the amazement of the vendor—or maybe to their pleasure since they might not otherwise be able to sell them off!

To this day, I continue to cruise fish markets and still find fish species not represented in our comparative collection. With more than 500 fish families and more than 30,000 fish species known worldwide, we will never have them all. But our bone collection has grown to include more than 525 species from 126 families, not including those still in my freezer. Who knows what kind of fish I'll have to eat next?

Kevin Seymour is assistant curator in the Paleobiology section of the ROM's Department of Natural History.

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The ROM's mission is to inspire wonder and build understanding of human cultures and the natural world.

OPENING ACTS

THE NEW CENTURY FOUNDERS

Top: Mural of the New Century Founders in the Michael Lee-Chin Crystal's Spirit House.

Bottom row: Jack Cockwell, the late Elizabeth Samuel, Lynda Hamilton • Sal Badali, Marie Bountrogianni • Elizabeth and Robert Schad with James and Louise Temerty • Elizabeth Schad, Michael Lee-Chin

The ROM's new Michael Lee-Chin Crystal is now fully installed. Each new gallery and the donors who made it possible was celebrated with a special dedication event hosted by the ROM Governors.

On December 3, 2007, an intimate evening was held in honour of the New Century Founders, key donors to the Renaissance ROM project, whose generous support substantially assisted the creation of the new Michael Lee-Chin Crystal building and its galleries.

The James and Louise Temerty Galleries of the Age of Dinosaurs and the Gallery of the Age of Mammals were celebrated December 11, 2007, with a swing band and themed food.

On February 13, 2008, the dedication of the Sir Christopher Ondaatje South Asian Gallery and the Wirth Gallery of the Middle East featured colourful Urli and wall patterns.

Dramatic dance performances from various cultures marked the opening of The Shreyas and Mina Ajmera Gallery of Africa, The Americas and Asia Pacific on April 2, 2008.

The Patricia Harris Gallery of Textiles & Costume was dedicated on April 14, 2008. A special performance by Opera Atelier opened the gallery in style.

THE JAMES AND LOUISE TEMERTY GALLERIES OF THE AGE OF DINOSAURS AND THE GALLERY OF THE AGE OF MAMMALS

Top row: Joey Tanenbaum with granddaughter Samara Tanenbaum

Bottom row: Louise and James Temerty • The Hon. Hilary M. Weston • Dan Rahimi, Jack McQuat

THE SHREYAS AND MINA AJMERA GALLERY OF AFRICA, THE AMERICAS AND ASIA PACIFIC

(Above the yellow line)

Top row: Sonia Potichnyi, Chief Emmanual Mbulu, Chief Anna Mbulu • Ativ Ajmera, Sam Ajmera, Mina and Shreyas Ajmera • Afua Cooper and daughters
Second row: The Hon. Hilary M. Weston, Shreyas and Mina Ajmera, Galen Weston • Linda Young, Josephine Young

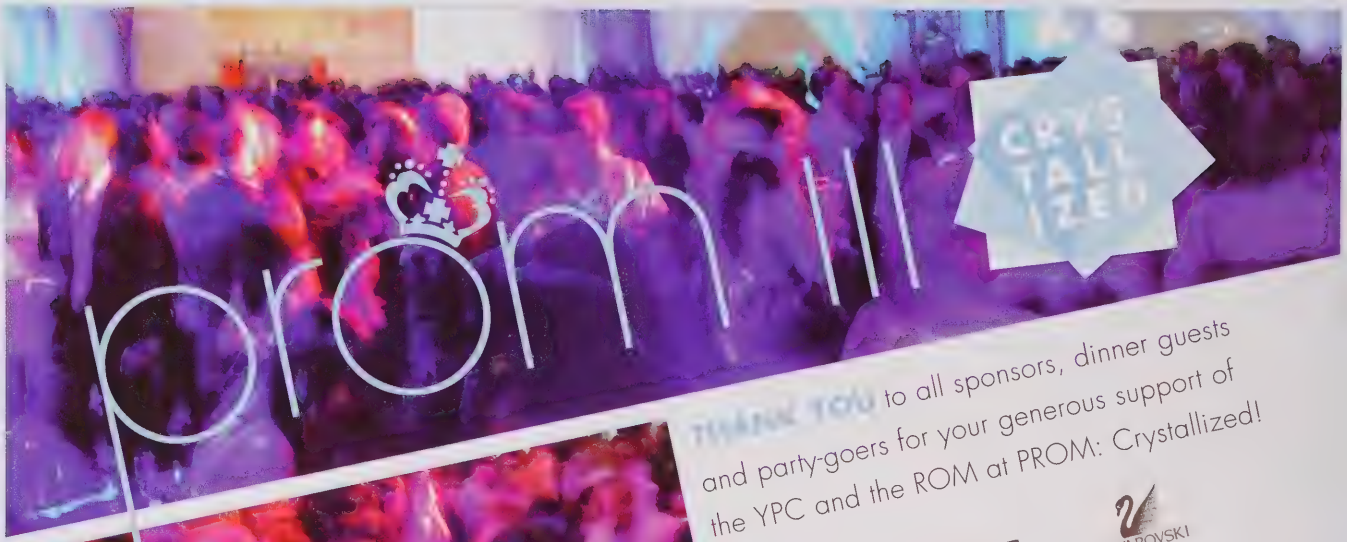
THE SIR CHRISTOPHER ONDAATJE SOUTH ASIAN GALLERY AND THE WIRTH GALLERY OF THE MIDDLE EAST

(Below the yellow line)

Shehla Khan, Tarunka Mansaram • Sir Christopher Ondaatje, Arti Chandaria with daughter Auni Chandaria • Alf Wirth

THE PATRICIA HARRIS GALLERY OF TEXTILES & COSTUME

Top: Opera Atelier Dancers. **Middle:** Iris Yu, Yolande Baldachin **Bottom row:** William Harris and Patricia Harris with grandsons Eric Leuty, Casper Harris, Will Harris, Ewan Harris, Hugh Armitage • Hugh Redelmeier, Flavia Redelmeier



THANK YOU to all sponsors, dinner guests and party-goers for your generous support of the YPC and the ROM at PROM: Crystallized!

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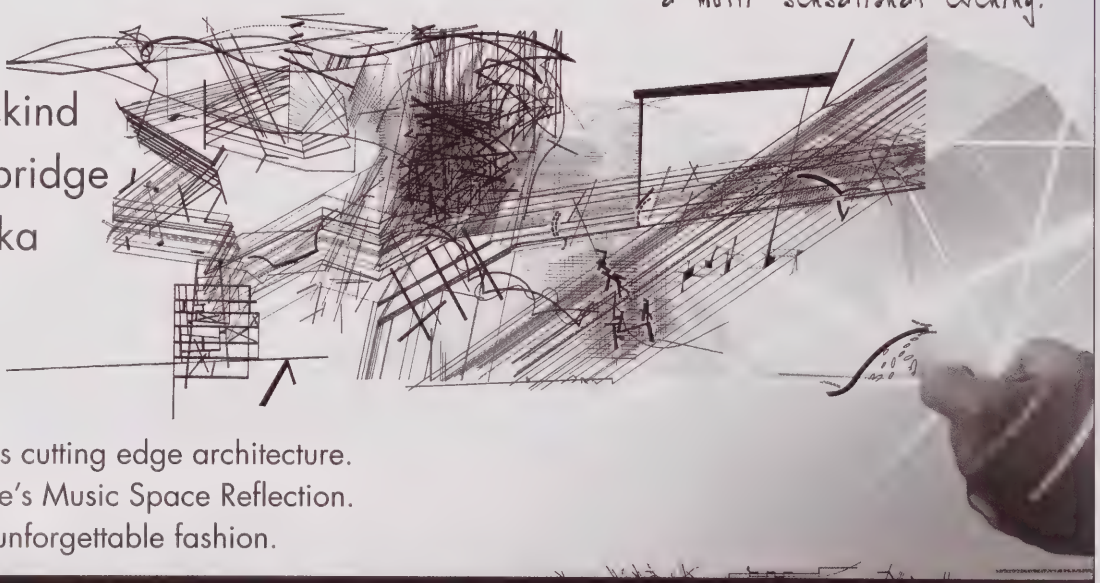

Daniel Libeskind's cutting edge architecture.
Simon Bainbridge's Music Space Reflection.
Ula Zukowska's unforgettable fashion.

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One of the many papyrus fragments showing extensive gold-leaf application, an expensive embellishment then as now.

BILL PRATT, ROM

NEW LIFE FOR THE ROM'S *BOOK OF THE DEAD*

The Friends of Ancient Egypt (FAE) have raised funds for conservation of a rare and important papyrus that has been in the ROM's collection since the early 20th century. The process has been long, but we will soon be finished. Part of this document, called the *Book of the Dead*, is on display in the Egyptian gallery, but the remainder had lain in a tin biscuit box, probably since C.T. Currelly purchased it in Luxor a century ago. My guess is that he had only part of it mounted for display and stashed the rest. I have found a 1978 memo about re-mounting the piece that's in the gallery but that's all the information I was able to find on the papyrus, which was once owned by a man named Amen-em-hat.

Then, some three years ago, I received a request from The University of Bonn Book of the Dead Project, which has become a central registry for all known *Book of the Dead* papyri throughout the world. The project coordinators asked me to send digital photos of the Museum's scrolls to Bonn. This led to a visit from the project's leading expert, Dr. Irmtraut Munro, who was able to identify everything we had. She informed us that the material from the tin box was indeed the remainder of the papyrus in the gallery and—to our delight—that this particular *Book of the Dead* was one of the finest in the world of its date, around 320 BCE!

We then realized there was some urgency in saving this papyrus. The FAE went into high gear to raise the funds that will allow Dr. Munro and two conservators from the Bonn Project to come to the ROM for the month of May, when they will unroll, soften, reconstruct, and mount the artifact. Their efforts will add some five five metres (about 5 ½ yards) to the existing fragment in the gallery, resulting in a stunning renewal of our *Book of the Dead*.

Special thanks are also due to Deloitte & Touche LLP through Michael Badali and to Dr. Robert Josephson for major donations to the project.

—Roberta Shaw

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The ROM and Sun Life Financial, the presenting sponsor of ROM Friday Nights, are committed to making the Museum accessible to visitors of all physical, language, and economic abilities. Together, they are working to remove financial barriers through this program that offers visitors a chance to visit the ROM every Friday night from 4:30 pm for half price.

The exciting ROM Family Weekends program offers Museum visitors a wide array of family-friendly programs. Every Saturday and Sunday, activities such as music concerts, special events, and storytelling animate the galleries. Vanbots Construction is the supporting sponsor.

Manulife Financial has been associated with Shanghai since 1897 when it first began operations in China, and today Manulife-Sinochem is one of the largest foreign insurers in China. Headquartered in Shanghai, the company has experienced firsthand the city's remarkable transformation over the past decade. Manulife Financial is generously supporting two exhibitions currently on view at the ROM: *Shanghai 1860–1949: Historical Photographs* and *Shanghai Kaleidoscope.*

Sponsorship at the ROM provides a number of marketing and hospitality opportunities. Contact Todd Hogan at toddh@rom.on.ca or call 416.586.5822.

Gifts of Retirement Funds

Jean's Legacy

Ask Jean Read what part of the Royal Ontario Museum she loves the most, and she'll quickly reply "I love it all!" For more than ten years, Jean has been an enthusiastic ambassador for the ROM, first as a member of the Board of Trustees, then as a volunteer with the Department of Museum Volunteers.

In her professional career she is a trailblazer as well—Jean was the first female labour mediator in Canada.

Many people are not familiar with gifts of retirement funds, but Jean is. In 2000, she named the ROM as the beneficiary of her retirement funds. It was a simple choice as she explains, "it doesn't interfere with my day to day needs and the tax receipt will benefit my estate."

Since Jean loves all that the ROM offers, it is fitting that she chooses to direct her annual and planned gifts to the Collections Care Fund. Over the years, she has supported diverse conservation projects such as the restoration of the Paul Kane collection and the cleaning of the Chinese guardian lions on Queen's Park.

Through her legacy gift, Jean helps preserve the ROM's many treasures for the enjoyment and education of future generations.

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Contact Scott Forfar at
scottf@rom.on.ca or 416.586.8012

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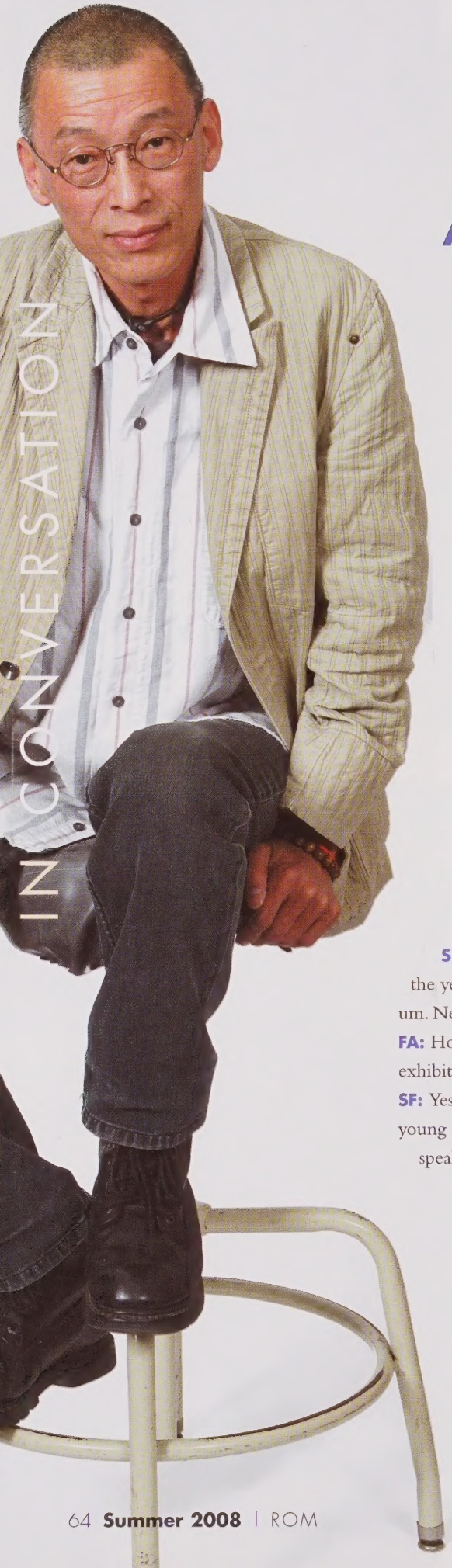

IN CONVERSATION

Shen Fan

An Imaginary Landscape

Francisco Alvarez, managing director of the ROM's Institute for Contemporary Culture (ICC), talked with Shen Fan, an artist whose work is featured in the exhibition *Shanghai Kaleidoscope*, now on view in the ICC's Roloff Beny Gallery.

Francisco Alvarez: The title of your piece in *Shanghai Kaleidoscope* is *Landscape: Commemorating Huang Binghong*. Tell us about him and why you named it in his memory.

Shen Fan: Huang Binghong was a great master of Chinese landscape painting who made numerous discoveries in his working method right up until his nineties. He developed an instinctive, almost abstract, technique of painting with seemingly random brushstrokes that eventually came together in an entire imaginary landscape. In my piece, the landscape image is built up in the same way, one stroke appearing here, the next over there, but the resemblance to his work is completely coincidental.

FA: Previously you were best known as a painter. Was this work with neon lights a new medium for you?

SF: Yes. I was invited to create a piece for the Shanghai Biennale in 2006, the year it was called Hyper Design, and this inspired me to try this new medium. Neon, for me, represents a very contemporary reality in Shanghai.

FA: How do you view your work in the context of the other pieces in the exhibition? Were you familiar with those other works and artists?

SF: Yes. Many of us are represented by the same gallery. I see these as works by young artists all sharing similar perspectives about life in Shanghai today, but not speaking much of the past. I believe the art scene in Shanghai is really much more diverse.

FA: Is the great pace of urban change in Shanghai a positive or negative thing?

SF: There is a lot of change in Shanghai but the people do not change very much. It is mainly economic change that is driving the urban growth, but our character, culture, and traditions remain unchanged. As artists, we are really just beginning to learn about the rest of the world.

Shanghai Kaleidoscope is on display until November 2, 2008.

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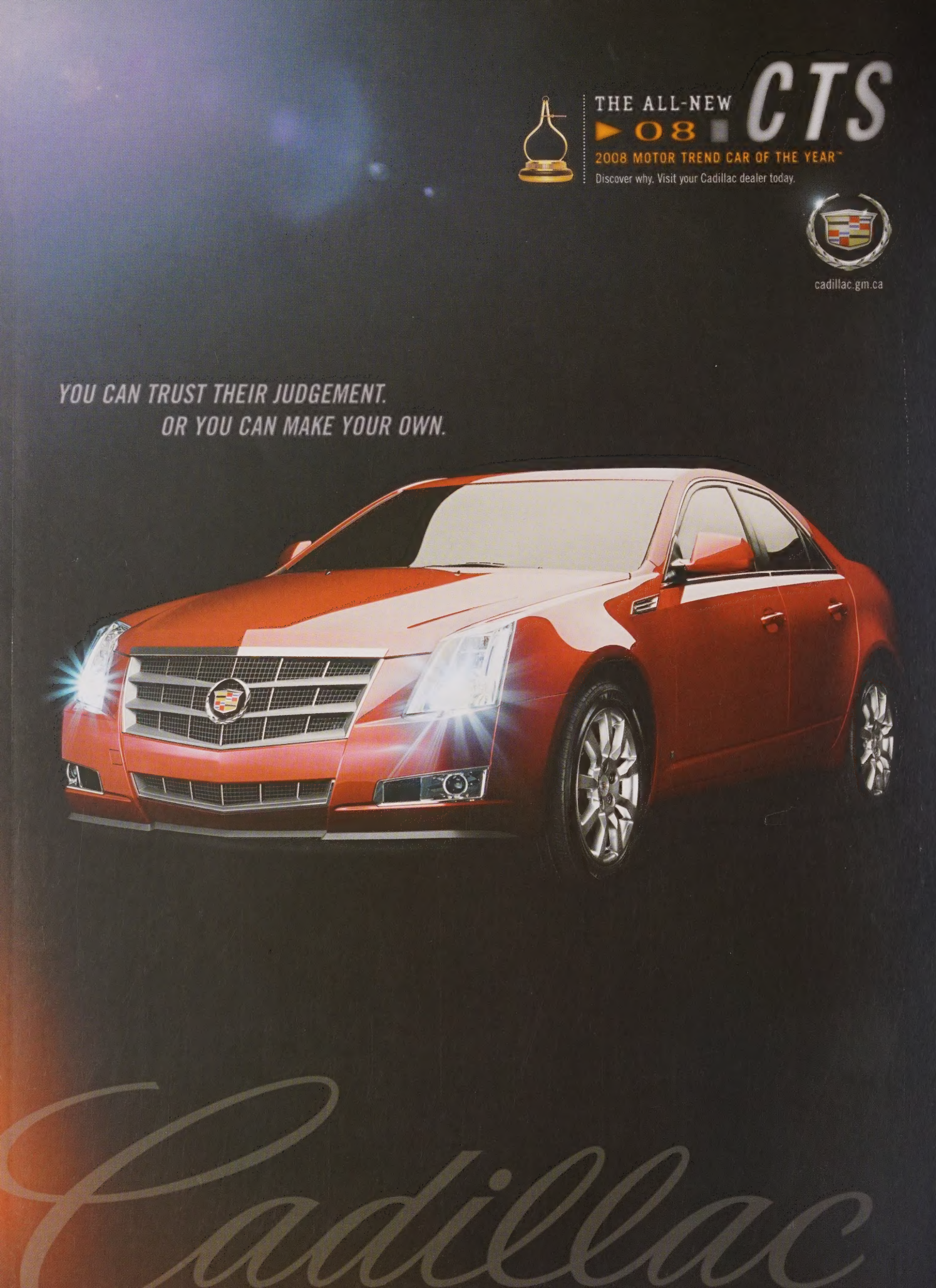
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